

TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLVI, No. 1, 191.

NEW YORK: SATURDAY, OCTOBER 19, 1901

PRICE TEN CENTS.

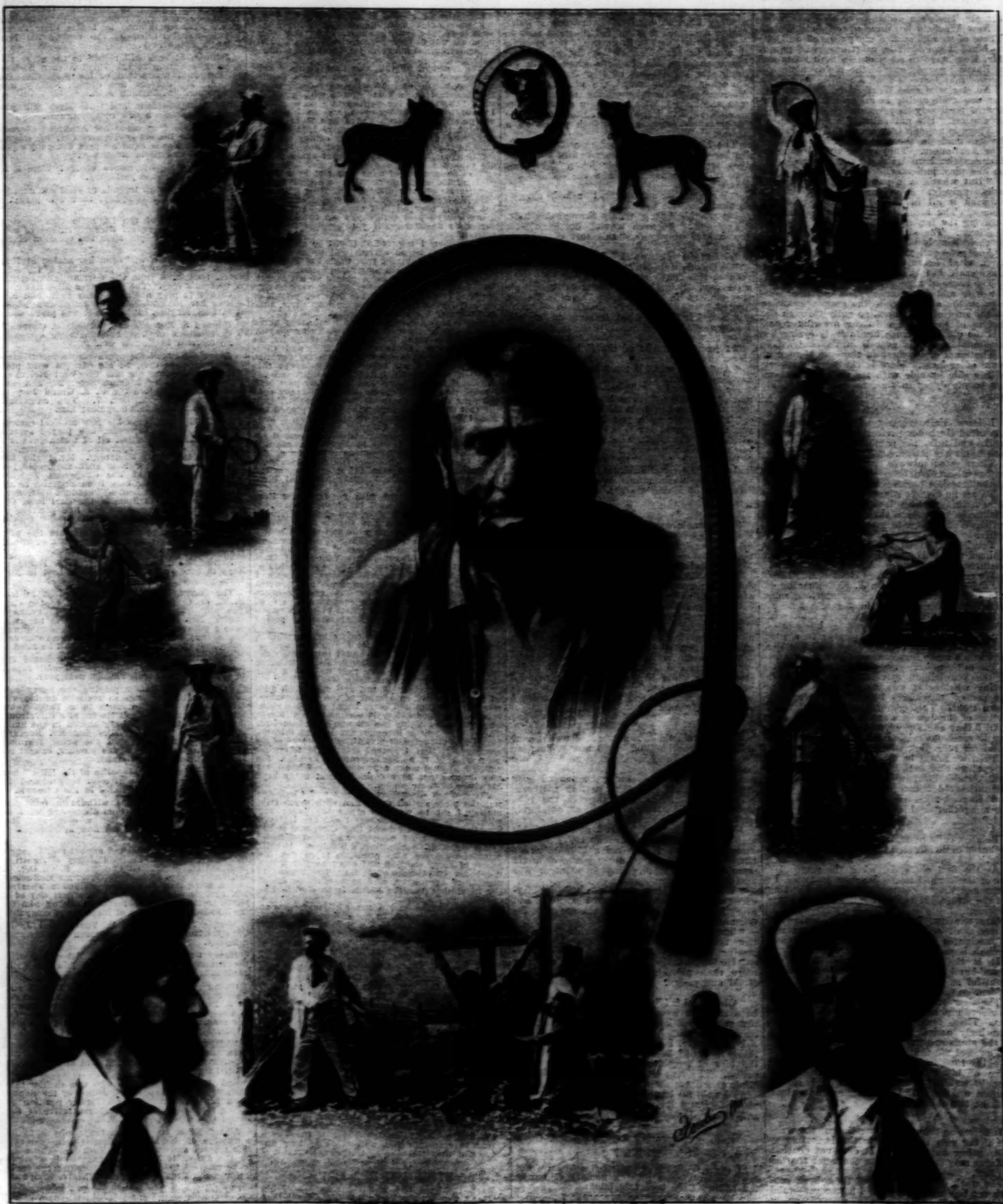


Photo by Fowler.

THEODORE ROBERTS AS SIMON LEGREE.



We got so used to hearing David Warfield spoken of as a great actor that after a while we were content to take it all for granted. We knew that he was funny. It needed no rumor to tell us that. But it got to be a sort of a legend that Rosa, once the beauty of the Weberfield show, and Warfield, the not-beautiful, were the real material.

The Matinee Girl used to get tired hearing chaps who are supposed to have inside facts about people say solemnly, "It's a shame for Rosa to stay in burlesque. He ought to be in the legitimate. And Warfield is a real actor."

The Matinee Girl is quite content with people who are merely funny, so she used to ask, "Well, why don't they get out and do something? There's a demand for good actors."

Now Warfield has done it and done it well. Those of us who scoffed must take off our hats to him. I wouldn't be a bit surprised now if Mr. Rosa were to come out in high boots and a Ragged rug as one of the moldy historical heroes that there is such a run on nowadays.

No one who sees Warfield in his new play can doubt his ability as an actor. His sincerity is positively impressive. He is awfully in earnest. His naturalness is refreshing.

There is no clap trap about the success that he has made in the comedy that is miscalled The Auctioneer. They call it that, I suppose, because the hero isn't an auctioneer, so far as the play indicates.

"But what's in a name?" as Levi himself asks, naively. The human chord sounds through it all in perfect harmony with the humor. The blending of the two is marvelous, for the fun is very broad, not subtle in the least. The situations are Harriganesque in their homely simplicity.

And yet—and yet—the pathetic effects are keen, vital, heart touching, not produced by stage craft, but by this actor's art.

The scene at the close of the third act, with the wife and daughter of Levi crouched sobbing in the alcove, while the guests, unaware of the ruin of their host, go gaily through the figure of the German in the drawing room, and the old Jew stands hesitatingly eyeing his pudder's basket, is superb in its contrast.

The tears of laughter in the eyes change to tears of sadness. Here is the human misery of life side by side with its gladness. There are people dying in time to dance music, always.

Balance, that greatest of dramatic tailors, has fitted the actor perfectly. He looks, acts, walks and talks the part of Levi. The voice indications are most real.

There was always an almost uncanny pathos about Warfield, even when he played in the broadest burlesque.

To me he always suggested suffering. There is something in his face that gives an idea similar to the pathos that the dead and gone artist, Woolf, used to put in the faces of his wife.

Yet I don't think many of the actors who walked about like guests in the Weberfieldian pastures ever sensed a secret sorrow.

We can't very well fancy Bonnie Maginn in the delirious damps or John T. Kelly looking off into the sunset's purple rim, regretting some girl loved and lost in the long ago.

But Warfield's eyes were always filled with what Mr. Weber would call a hunger. Perhaps it was the hunger to star in a good part? If so, we can only pray that his success won't make him commonplace.

The authors have caught this Dore yearning in the Warfieldian eye, and without investigating whether it was a craving for pie or for poetry they have held it and pinned it down tight. Throughout the entire play the pathos of the Jew is what we feel the most.

Oh! that our Dore and our Hacketts and our Favershams might be likewise studied and fitted for roles that suit their talents!

Then we might be spared such incongruities as cynical and satirical comedians doing the hearty-and-hill-fellow-well-met, serious and romantic-eyed heroes in the song and dance and English-accented Algya vagabonding as the altogether devilish Don.

Balance calls upon the powers of light and darkness to do his bidding in the setting of the play.

As the first act ends, when the people file out of the shop that the Jew has just sold, he turns and draws down the curtains, shutting out the street, the voices, the light. The stage darkens.

One window, long and narrow, makes an oblong shaft of light to one side of the stage. It fascinates your eye in its contrast, and through it you see the daylight fade.

It is the twilight. Twilight in an old second-hand shop, but just as eloquently beautiful as though it were falling in a rose garden.

The Jew stands silent with his back-bent shoulders and shrewd-eyed face, looking about him. These few moments are the most enchantingly artistic of the play. The silence of the stage creeps over the footlights.

You feel all that the old Jew feels and is thinking then in his queer worded way. The voice of his wife calls him. He starts as though waking from a dream and slowly shuffles up the stairs, turning again to look back at the old shop.

It seems as though the question of the writing of the play to suit the artist is getting to be of prime importance. It does not do that a player may see in a book a character that he can feel.

The work of staging one of these book people must be deftly done. And better yet—take the actor—the man or the woman—study them and their methods—their mannerisms—maybe—and give them something they can express gracefully.

Repression, suggestion, artistic effect and individuality seem to be more marked gifts in the actors of to-day than characterization. Felix Morris was able to make an elaborate

ly thought out character part an artistic delight. Played by the average actor, the character part, the duds, the drunkard, the rascal, what awful bores they are.

And when you take an artist and call on him for this sort of gingerbread finish and neatly stuccoed emotions, it's as much a waste of genius as when the portrait painter spends a year bringing out the threadwork in a lace collar.

It's a sketchy age, and we go in for effects broad and dashing and, above all, simple. We are advancing backward to the days when Burbidge played with a bare stage, two supers for a rabble and a chair for the throne of Denmark.

"And yet, no less, the audience there thrilled through all changes of Despair, Hope, Anger, Fear, Delight and Doubt, When Burbidge played!"

I must get out of this serious vein, for I can assure you that seriousness is catching, and if it ever gets in with the Matinee Girl it will be deadly.

There are times when I am smitten with a horrible self-accusation as to whether all this frivolous is a good idea after all. Everybody is going in for being intense and Willie Winterlich.

People are taking their chimes from the walls and buying classical things in neat frames for forty-nine cents each at the department stores.

There is a riot of culturine, and it runs to a soggy kind of dignity. Every one is cultivating a sort of a pruned fed-up-stage pose in music, in art, and in literature. If you smile it must be sardonic, with a lift of the eye brows such as Mr. Stevens gives us in his inimitable personation of Don José.

Peeling in this mood the other day, the Matinee Girl thought of the most cheerful man she knows, who, strangely enough, edits a comic paper. Usually the editor of a comic paper is as funny as the fifth plane on a hearse.

The Matinee Girl plunged in and sat in the leather chair in which contributors sit while they try to palm off their jokes. The desk was full of manuscripts and the editor's eye was wild.

"What's the matter?" I asked, sympathetically.

He ran his fingers wildly through his hair. "Ye Gods!" he said, waving his hand over the deskful of papers, "this sort of thing is awful!"

"What do you mean?" I said.

"What do I mean? To have to sit here reading this funny stuff, hour after hour, day after day. Sometimes it seems as though all the writers in the country were driving idiots."

"Yes, but think what it must be on the Bookman! Imagine what those manuscripts must be."

"I hadn't thought of that," he said, more cheerfully.

"And think what it must be to edit a Sunday Supplement."

He shuddered. "True—true!" he murmured brokenly; "there is always a ray of light somewhere in even the darkest sky."

"The trouble with you is," I said, "that you are too good for this. You ought to be editing the Century. You are a poet. Why, you talk in blank verse."

In another minute he was giving me an imitation of an Italian fruit stand man's story of George Washington. Which shows what creatures of moods we are.

Some people would always picture art under a weeping willow. But there is just as much art in a smile as in a tear. It is the mistaken notion that sends a successful comedian like Mr. Goodwin into a part like Skylock.

Admiral Schley once told me that it doesn't do for a man who is concerned in the affairs of a nation to become known as a rascaler.

"Will you kindly tell me why?" I said.

"It is not dignified."

"Oh! then if it is a case of being afraid of what people think, it's only a pose. I am glad that Chauncey Dapew is a brave man."

"You don't understand, child," he said.

"I understand that you don't know a funny story after years in the navy. Or, perhaps you cannot tell one?"

Then he told me one of the best stories I ever heard.

How we should hug a word of well meant criticism to our hearts. And how seldom we do. And how badly we stand in need of blame instead of praise.

The Matinee Girl saw an actor of good reputation in an important part in a Broadway theatre. He walked through the role, when he wasn't sitting down, in an absolutely expressionless, bored way.

Now and then he blinked and rolled his eyes automatically, and the effect was screamingly ludicrous. If one did not know of his name and his acting in other parts, it would seem as though some untrained amateur was putting in a first appearance.

"What an exhibition of absolute indifference to play, audience, his own reputation and everything else!" said one of the auditors, indignantly.

"That's not it at all," I said: "it's the new school of repressed action. He's suggesting things."

"He suggests that he's asleep or in a trance more than anything else," he said. "He's stolid and paddy. He wants a good shaking up."

"Oh—la-la-la!" I said, for I thought perhaps the man was ill or had some secret sorrow gnawing at his heart. "You don't understand it at all."

But secretly, I was thinking what a terrific thing it would be if the bad actors take up the idea of suggesting things without much acting. The lazy ones will just sit still and blink and draw their salaries.

And we'll all have to look wise and pretend we understand it just as we do about them and Henry James and impressionist pictures.

THE MATINEE GIRL.

WHICH?

At the stage door of the Empire Theatre one day last week were piled a number of trunks and boxes. Each bore this label:

CHARLES FROEMAN
presents
MISS MAUDE ADAMS
and her company.
Handle with Care!

In this admonition intended for baggage-men or critics?

RECOLLECTIONS OF ROSE EYTINGE.

Only Appearance as a Boy—Antony and Cleopatra—A Tribute from Henry Bergh.

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For the last few weeks I have been wandering through the mazes of fever, pain, petulance and discomfort, and the immediate present has been so absorbing and so insistent that there has been no place in my thoughts for the past. But now, in the peace that comes after pain, memory once more peeps timidly forth and puts in her claim to be heard.

It is a rather odd circumstance, when it is remembered what a large range of parts I have played, that I have never played but one boy's part. That was when I was a green girl; I was cast for the part of Violante, in the comedy of The Honeymoon. In those days I made my own costumes and was, in a general way, my own milliner and dressmaker. So I set to work and studied the part and made myself a nice little costume for it.

The night of performance came. With some pride, but more trepidation, I donned my page's suit. During the progress of my dressing for the part the ladies of the company whose dressing-room I shared submitted me to a running fire of comment and criticism, more pertinent than politeness.

I bore this as well as I could, though I confess that it stung. But it was when I went to the green-room, and was made the target for the remarks of the gentlemen of the company that my real sufferings began. They were quite frank in the expression of their opinions as to my appearance on this particular occasion, and my general stream to play boys' parts. I had found the comments of my professional sisters quite hard to digest; they were tonic, if somewhat bitter; but those of my professional brothers were much more unpleasant, though they were sweet, cloyingly sweet, and their effect upon me was to reduce me to tears—tears partly of embarrassment, but mainly of helpless indignation.

The result of all this was that Violante went on the stage with a pair of red eyes, a swollen nose, which an amount of powder could reduce to symmetry, and a voice choked with unuttered sobs. The end of the performance came at last. I went to my dressing-room, and as I dropped my pretty little page's suit I laid it in a neat heap on the floor with the remark that the costume was entirely at the service of any one who liked to take it, as I should never need it again, for the reason that I would never again play a boy's part.

This declaration of mine was met by a volley of remarks, some of derision, some of amusement, some of lofty disapproval. One lady said, with severe acrimony, "Ah, young one, you'll get bravely over all that nonsense. You'll play many a boy's part before you get through your career as an actress, if you propose to be an actress."

Whereupon I retorted, "I will be an actress, and my name as an actress will be known and will live when you and your name are forgotten, and I will never again play a boy's part." I have never since played a boy's part. But I think my resolution was a very stupid one, and because of it I have deprived myself of the privilege of playing some glorious parts, such as Imogen, Viola, and Rosalind.

But I have consoled myself for having never played any of these delightful parts by playing some of the great heroines of Shakespeare, as Lady Macbeth, Beatrice, Hermione, and Cleopatra. I am often asked which is my favorite character, and I am never able to answer this question conclusively. But I certainly enjoyed playing Cleopatra more than any other part, and I think that was, perhaps, because of many contributing causes—the most potent, maybe, being the fact that at the time when I first played the role I had but recently returned from a residence of some years' duration in the East, and was more or less permeated with the Oriental atmosphere. While I was in Egypt the country house which I occupied during a portion of the year stood on the shore of the Mediterranean, and almost upon the identical spot where, in the long ago, had stood a Summer palace of Cleopatra.

Then I had brought with me from the East many things that I used in arranging my costumes for the part, an alibi and quality fringed scarfs from Damascus, and shawls from Persia, and ornaments of virgin gold and silver, rudely beaten out and set with gems. From drawings and photographs which I was at great pains to procure, copies of ornaments which had from time to time been discovered by the researches of archaeologists and preserved in the museums, I had made crowns and head gear and jeweled belts and girdles and armlets and bracelets and earrings and various ornaments, all of which were faithful counterparts of the gewgaws with which the women of that far-away period had bedecked themselves.

All these details helped to fix in my mind a certainty and clearness that I would be able to look the part, at any rate, and I think every actress will sympathize with me, and will agree with me that to feel sure that we look a part is always a great help to us in playing it.

Another important factor, and one which added greatly to my enjoyment of the performance, was the complete and correct and gorgeous character of the production. It was at the California Theatre, under John McCullough's management. There had been an arrangement entered into between McCullough and myself, at the close of an engagement, that I should return the following year and play a number of the following heroines, for which he would make a production. Whatever I may or may not have done, he most nobly kept his share of the compact.

After much discussion Antony and Cleopatra was the piece settled upon, and with much tribulation I set to work to study the part; and without overstepping modesty I can say I played it well. There is no doubt that Cleopatra is the strongest, the most complex and most difficult to realize of all Shakespeare's heroines. It calls upon the actress who attempts it to run the gamut of every emotion and every passion which the heart is capable of feeling, the tongue is capable of expressing, and to be able to depict her in all her varying moods to be elevated to her own level.

The production had a run of four weeks, an unprecedented success in those days in California. Afterward I played the piece in the various cities North, South, East and West, but never under the agreeable circumstances, nor with the artistic surroundings that marked its first production.

I remember one incident that marked this difference. Henry Bergh, the founder of the Society for the Prevention of Cruelty to Animals, was a man of more than ordinary intellect and of literary attainment, and was a loving student of Shakespeare. He attended a performance of the piece at a time when I was most inadequately supported. Afterward he called upon me, and on his entrance he saluted me, not in my own person, but as Cleopatra. He then went on to say that the illusion which my make-up and general appearance and performance created was so complete that he would never again be able to dissociate me in his thoughts from Egypt's Queen. "In fact," he continued, "as you reclined upon your throne, regarding the various persons who were about you, it seemed to me that you were observing them with a mixture of contemptuous amusement and curiosity, as wondering if they were trying to entertain you, and thinking how unsuccessful they were."

HYPONOTISTS IN A FIRE.

Hart, the hypnotist, and the members of his company were in the Yorkville, N. C. hotel that was entirely consumed by fire on the night of Oct. 6. By their own exertions they saved almost all the company baggage except what was loose in the rooms. Mr. Hart was the last to leave the hotel, and as the stairs had burned down he jumped to a telephone pole and slid to the ground. The loss to the company was about \$100.

GOSSIP OF THE TOWN.

John E. Waller, late of Waller and Waller, is playing Fritz Klotz and doing his musical specialty in Madeline of Fort Reno.

Alice Magli is playing the comestric part and doing her military specialty in Madeline of Fort Reno.

The tour of the No. 2 Janice Meredith company closed on Saturday, business having proved unsatisfactory.

The Bostonians will produce Maid Marian at the Chestnut Street Opera House, Philadelphia, Nov. 4.

Barden Lofferts has closed with the Charles Mortimer company, and is spending a few days in the city before opening for the regular season.

Frances Belmont has left the cast of Flordora and is resting in the Adirondacks.

It is reported that the Reading Committee of the Comedie Francaise is to be abolished by the French Minister of Public Instruction.

Whitaker and Lawrence are to produce John A. Stevens' play, The Last Sentence, in December.

Frank McKee has arranged to produce Ramsey Morris' play, The Ninety and Nine, at the Academy of Music, Nov. 6, 1902.

The revised version of The Whirl of the Town, put on at the Century Theatre, London, Oct. 8, is said to have fared no better than the first version. Madge Lanning and Hilda Fay scored hits.

The Smart Set, Charlotte Thompson's play, that Grace George and her company were rehearsing for production at the Theatre Republic, has been withdrawn, as Miss George's manager, William A. Brady, did not consider it satisfactory. A Southern play by Lottie Blair Parker has been substituted as the vehicle for Miss George's appearance.

John A. Stevens will return to the stage this season, appearing at the Third Avenue Theatre in a special production of his play, The Unknown. Mr. Stevens' new drama, Nobody, may be produced in England soon.

Walter S. Baldwin and Ollie Mack will produce next season a new comedy-drama.

Mrs. Pierre Noel made her American operatic debut at the Broadway Theatre Oct. 10, singing Lola in the Castle Square Opera Company's production of Cavalleria Rusticana.

A copyright performance of If I Were King was given in London yesterday.

William T. Kough intends to send out another Barbara Frietschie company, that will play the Eastern cities.

The members of the La Salle Comedy company presented Manager Richard H. Peters with a diamond necktie pin upon the occasion of his birthday recently.

Zeina Rawlston will open her season at Elisabeth, N. Y., Nov. 28, presenting a three-act farce, translated from the German, and entitled A Woman's Way. The play gives Miss Rawlston a chance to play a girl and boy part, and also allows her to introduce her well-known impersonations, singing, banjo, cornet and piano solos.

Edward S. Metcalfe and Cornelia C. Chapman, both members of The Princess Chie company, were married in Boston Oct. 9.

Antonio Maggio, the opera singer recently arrested at Silver City, N. M., charged with plotting to assassinate the late President McKinley, had a preliminary hearing Sept. 26, and was held to appear before the U. S. Grand Jury at Los Cruces, N. M., Oct. 7. Two additional charges have been found against him.

Frank L. Perley says his new musical comedy production, The Chaparral, has played several large New England cities, all of which gave it a verdict of emphatic approval. The criticisms have been invariably laudatory. Mr. Perley has had several offers for New York time. He has added to the cast of The Chaparral Temporal, who came over here from England to appear in the ill-fated Ladies' Paradise. Mr. Stane has been leading baritone of the Carl Rosa Opera company, and has filled a like position at four London theatres.

McClure, Phillips and Company are the publishers of an illustrated acting version of Henry Irving and Ellen Terry in Coriolanus.

Nettie Noble has resigned from A Bunch of Keys to take an important role in Lost in New York.

The Conway-Hoon company closed at Fulton, N. Y., on Oct. 2 and has returned to the city. The tour will be resumed Oct. 21 in Pennsylvania. New scenery will be added to the company's productions and Manager W. A. Conway states that the Pennsylvania, New York and Ohio time from Oct. 21 to May 1 will be filled.

The Mittenhal Brothers have purchased the melodrama entitled Devil's Island and expect to revive it in elaborate fashion next year.

Jay L. Packard, now playing the heavy role in Human Hearts, was so realistic in his villainy during a performance in a Texas town last week that he aroused the ire of a chivalrous, intoxicated and bloodthirsty citizen in the audience. The citizen sought to find Mr. Packard after the performance, but the actor, learning of the shooting ability of his pursuer, caught an early train for the next stand.

Maurice Hawlett's "Ippolito of the Hills" has been dramatized and will soon be produced in England with Dorothea Baird in the title-role.

Harold B. Phillips has withdrawn from the management of Lamb's Comedians and with E. J. Devine will soon put out a company. Mr. Devine and Mr. Phillips are now at Montpelier, Vt.

Hennessy Leroy's second annual tour through the South in Other People's Money is resulting most satisfactorily. At Columbia, S. C., Oct. 1, Mr. Leroy appeared before Governor McInnes and a box party at the new Columbia Theatre. Mr. Leroy was the recipient the next day of a letter from the Governor complimenting him on the finished performance of himself and company.

Minnie Jarboe, John E. Young, and J. R. Oakley have rejoined the Robinson Comic Opera company.

Harry Garrity and Donna B. Sol closed with the Bronson company Oct. 5 to join the Ullie Akerstrom company.

Owing to the success of William Bonelli and Rose Stahl in An American Gentleman, Manager W. S. Butterfield is to send out another company in the play, opening Dec. 2. In Columbia, S. C., this season Mr. Bonelli and Miss Stahl will give a special performance of The Lady of Lyons.

Wright M. Lorimer is winning much praise from the press throughout the country for his impersonation of the leading role in The Power Behind the Throne.

Edna Bernard Thornton, who was cashier this summer on the steamer St. Johns, of the Sandy Hook Line, has resumed his former position as acting treasurer and press representative of the Grand Opera House.

Albert Reiss, the German tenor who is to be a member of the Maurice Grau Opera company this season, arrived in New York last Thursday on the Lake. It is reported that he is engaged to be married to Katha Brandt, one of the leading women of the Irving Place Theatre company.

Charles Henry Melzer's play, The First Duchess of Marlborough, which is meeting with much success on the road, will be seen at the Republic Theatre in January.

Frank Oakes Rose has been engaged by Delcher and Brennan to stage the production of Molly Pitcher by Kathryn Elder and her company.

Caleb Swan to Tennessee's Partner. *

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ATLANTIC TRANSPORT LINE.
NEW YORK-LONDON.

MINNEHARA.....	Oct. 12-3-2 A. M.
MEMPHIS.....	Oct. 25-3-2 A. M.
MARTON.....	Nov. 3-3-2 A. M.
MINNEAPOLIS.....	Nov. 5-3-2 A. M.
MEDARA.....	Nov. 9-3-2 A. M.

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TELEGRAPHIC NEWS

CHICAGO.

New Offerings in Windy City—Arizona Received—Mail's Police Court Report.

(Special to The Mirror.)

CHICAGO, Oct. 14.

There are two changes of bill at the downtown theatres this week. The Last Appeal following Jefferson De Angeli at the Grand and Chauncey Olcott succeeding Fox Grandpa at McVicker's. Arthur Bryon, Joseph Jefferson, and Ben Hur remain. Mr. Jefferson, by the way, took occasion last Monday night to step before the curtain in the rag of rip, after the first act, and rebuke a reporter who had interviewed him on his arrival in the city and had intimated that the veteran could not remember Dayton, Ohio, his last one-night stand, and was consequently failing mentally and would soon retire from the stage. After the performance that evening I saw him trot briskly into Rector's at the head of a party consisting of Mrs. Jefferson, their son William, and Mr. Jefferson's niece, Mrs. Brown, and her husband, and the way the old gentleman did justice to a midnight luncheon and seemed to be the life of the party did not indicate to me any mental collapse. Every actor likes to forget one-night stands. In response to an invitation to spend a morning in the police court with me Mr. Jefferson wrote a note. He did not dictate it but he wrote it himself in a dashing hand not guilty of a tremor. He alleged collapse is all rot. I expect to take my grandchildren to see him. Any man who could do rip, Caleb Plummer and Mr. Goughly all inside of nine hours, as he did last Saturday, is far from a wreck. His last stand at Powers continues immense. This is his last week, and he will be followed by William H. Crane, who brings David Harum for a long run.

Jefferson De Angeli finished his engagement in A Royal Hogue with an extra performance at the Grand last night, and this evening we had our first glimpse of Leo Dittichstein's romantic drama, The Last Appeal. It was well played by Robert Drouot, John Glendinning, Edwin Brandt, who succeeds Frank Mordant, as the King, George C. Bonifant, Anna Buchanan, and Kate Hackett. I must beg Miss Hackett's pardon, by the way, for announcing last week that Grace Filkins had succeeded her. My authority was a fleeting paragraph, bearing all of the earmarks of truth. The Last Appeal is here for three weeks.

Burtin Holmes arrived here from the far East last week with excess baggage in the shape of 3,000 photographs and a moving picture apparatus, also a lot of gifts from crowned and crowned heads. He will get his new lectures into shape for the Fall and Winter campaigns. The Ambassador is his first stand.

When his first night, Arthur Bryon has been hard at work upon Petticoats and Bayonets, and it seems upon its second week a clean and dainty play, though I fear it is hardly strong enough to exploit a new star. Katherine Gray and Benjamin Johnson win the honors of the support.

The October dinner of the Forty Club will be given at the Wellington on Oct. 22, and the list of guests includes William H. Crane, Chauncey Olcott, Robert Drouot, and Henry Hackett.

Chauncey Olcott opened at McVicker's last night before an immense audience in Garrett's. The scene is laid in Ireland in 1812, and the stage pictures are accurate, as Mr. Olcott's stage-manager, Luke Martin, was there at the time.

Manager Litt announces that the special company which is to open in The Price of Peace at McVicker's for a run in November is now rehearsing every day night in New York city.

The Majestic Theatre changed its season with a special bill yesterday. Next year there will be many changes at this place of amusement, and it is said that the stage and auditorium will be dropped one story, leaving the present foot as a gallery. Seats will be reserved. Manager Mordant has had a great year, and has introduced many new faces to vandrills.

Conrad Johnson, who is at the Chicago Opera House this week, has discovered a new name for a vaudeville artist. He calls himself "the Lone Wanderer."

After two good weeks of Bonanza She Loved Him to the Stock Company at the Dearborn on the Way to Win a Woman yesterday, with Bonanza Company in Mr. Bonanza's part, and Grace Bonanza as Madge Carruthers.

The great Auditorium was packed to saturation last week, on the occasion of the annual benefit of the Polkman's Benevolent Association. The attraction was the attraction. I do not know who gives out the Arizona campaign, but whoever selected this one is a wonder. I saw the first production of the play at the Grand here, with Arthur Bryon, Joseph Jefferson, Ben Hur, and other famous names, and saw the company look and act exactly like them. This was especially so in the case of Ben Hur, a Chicago girl, who appeared as Lena Kiser, and of George Metch, also a Chicagoan, who was Colonel. A Chicagoan who is said to have gone over the Niagara rapids in a barrel is at the time of the play, also the man with the iron skull. I don't know whether their object is matrimony or not, but they would make a great pair.

Young Mrs. Whitcomb is being presented by the stock company at Hopton's this week, with Mary O'Neil, Robert Wayne, and May Nannery in the cast.

Henry Clay Henry opened in Across the Pacific at the Hopton's yesterday, assisted by C. H. Henry, Johnny Williams, and a French Rider named.

Kyle Bell and Eleanor Hudson will give the first production of A Gentleman of France at the Grand Opera House here on Nov. 4.

Robert H. Mantel opened in The Lady of Lyons and Hamlet at the Grand Northern yesterday, and during the week he will be seen as Othello, Romeo, Richard, and Richard III—a task for any actor. Nellie McHenry will follow next Sunday in Miss.

Hawes Hall opened at the Academy of Music yesterday in his own play, The Man Who Dared.

Another new melodrama did not before us yesterday was The Power of Truth, given at the Hopton by a company headed by Claude Brooks.

It is a wonder to me that some enterprising southerner has not had himself stolen and held for ransom by popular subscription.

The Man of Mystery is the bill at the New American this week, with Richard Glenwood as the hero, and the Alpine Family doing stunts while he is resting between the acts.

The twelfth anniversary of the dedication of the Auditorium will be celebrated on Dec. 9 next, with Marcella Sembrich, Suzanne Adams, and Victor Herbert and his Pittsburgh orchestra.

Arthur Bryon's engagement in Petticoats and Bayonets has been extended two weeks, until November. The company comes in the dress of the American this week, with Richard Glenwood as the hero, and the Alpine Family doing stunts while he is resting between the acts.

A man who was brought before me in the police court this week for carrying a loaded slingshot told me that he was a collector for the Ladies' Home Journal. No wonder Mr. Bell's paper has a mammoth circulation.

A man went to a clock for the court room the

other day, by the way, but I was obliged to send it back with thanks. On the face of it were the words, "Thirty-day clock," and I knew that no prisoner would stand trial before me when he saw that legend.

BOSTON.

Busy Night at the Theatres—Changes in Casts—Collegians Noddy at the Columbia.

(Special to The Mirror.)

Boston, Oct. 14.

Sadie Martinot's return to the Boston stage is most emphatically the conspicuous dramatic feature of the night, and the capacity of the Park was tested to see her in Clyde Fitch's The Marriage Game. Miss Martinot can be said to own Boston, for she has always been a favorite ever since the days of the old stock company at the Museum, and her visits since that time have continued her popularity. Her new comedy shows her cleverness to special advantage, and she was splendidly received. Her company, too, is unusually strong.

It seems odd to rank Uncle Tom's Cabin among the most noteworthy productions of the night in Boston, but not for years has there been a presentation of this veteran play which could compare with the one that W. A. Brady brought to the Boston to-night, and the immense theatre was packed to see the remarkable cast and all the spectacular features of a chocolate cast that go with it. The engagement opened most auspiciously and a big record promise to be made.

The Castle Square company made an interesting revival to-night in Fudd'nhead Wilson, which has not been seen here in several seasons, but which has always been very popular. J. L. Seely played the title-role, but Charles Machay shared the honors with him by his work as Chambers. Eva Taylor made an admirable Roxey, by all odds the best that Boston has seen since Ada Dwyer played the part. Lenora Bradley, too, was seen to advantage.

Kiddnap in New York is the play of the week at the Grand Opera House, and the large audience to-night was most enthusiastic in its approval. Barney Gilmore as the star proved a clever comedian and a capital singer, and the entire cast was well selected.

Sky Farm has made a popular success at the Museum and has settled down for a run. It is one of the best country plays that has been seen here in a long time, and Edward K. Elder has shown that a comedy can be written without caricaturing the country people. Katherine Florence, the heroine, was out of the cast a few performances, as she went to New York for the funeral of her sister.

Viola Allen is in her fourth and last week of her engagement at the Hollis, which has kept up its prosperity to the very last. An important change in the cast was made to-night, for Jennie Burtine retired from the part of the princess, which she has played so well. Her place was taken by Adelaide Prince, who also made a success.

Marguerite Sylva in The Princess Chloë has entered into her last week at the Tremont, where she has established herself as such a favorite that she will be welcomed back at any time. Much is expected of the coming of Frank Daniels with Miss Simplicity, for it was here that this piece, by R. A. Barnet, was first given at the last season's theatricals last winter.

Franklin has held the stage of the Columbia Theatre since the opening of the present season, but now its engagement is in its last week, for The King's Carnival is to come from New York. Ed Chapman is back in the part of Le Blanc, which was played some of last week by Gus Daly with good effect.

Mary Manning's engagement at the Colonial is in its last week, and Janice Meredith still tests the capacity of the house. Miss Manning's own work still remains the conspicuous feature, but she has such admirable support in Walter Hale, H. S. Northrup, and the others that they share in the honors of the play. Richard Mansfield will follow.

The Fatal Card is the melodrama for the stock company at the Bowdoin Square this week, and it has a presentation that compares very well with the original one that ran for so long at the Museum. Katherine Browne, the new leading woman of the stock company, scores a hit. The Angel of the Alley will follow.

Morrison's Grand comedy change from melodrama to farce-comedy this week and presents The Real Widow Brown, but the change is short, for the succeeding attraction will be The Heart of Chicago.

Clyde Fitch came to Boston so as to see the opening performance of The Marriage Game at the Park.

Paul Wilstach, the author of A Capital Comedy, is in town.

Leigh Lincoln, manager of Morrison's Grand, has just purchased a handsome winter residence on Columbia Road, Dorchester.

Work on the Majestic is advancing, but the new theatre has not got beyond the skeleton stage.

John H. Schofield, manager of the Tremont, recently underwent a severe surgical operation that has confined him to his home at Brookline, but he will be able to return to his place at the theatre in the course of a few weeks.

Charles MacCarthy, who has been in advance of Sky Farm, has now gone to Cleveland to assume similar position with Alice of Old Vincennes.

Viola Allen plans to spend the first part of next summer in England, consulting with Hall Caine, in whose play, The Barbed City, she will star next year.

Wright Kramer, who has scored one of the hits in Boston, at a South Boston box, who has many friends at home.

Gleason Milnebury came on from New York last week to conduct the competition for the Nordica scholarship, which the prima donna gives in a musical school in that city. More than fifty young women took part in the vocal rivalry, which is still undecided. Mr. Milnebury also had a meeting with a committee of the Cadets to see about furnishing the music for their annual theatricals, which will be given at the Tremont this winter.

Shenandoah is in rehearsal by the stock company at the Castle Square.

Maud K. Williams, the soprano, has returned to her home in this city for a visit, after a long engagement in San Francisco.

There was a funny state of things when an injured man was brought to the Emergency Hospital suffering from a bad wound sustained in a drunk. He protested that he was Nat C. Goodwin, who is now playing in London, but he was recognized as a well-known boxer. His wound was sewed up and he was put in bed, but then he became troublesome and finally bolted from the institution, got a cab, drove away and never has been heard from since. Mr. Goodwin has a suit for damages against some one for taking his name in vain.

Harvard is not so welcome at the Columbia as it has been in past seasons, for when a freshman got nearly lost last week and insisted on singing until he was taken out to a prison cell, while his companions hustled to get him. Then he was fined \$5 in court.

The members of the Papyrus Club were entertained in a body at Waverline in return to the compliment extended to Edward E. Rice at the club's last dinner.

JAY BURTON.

PHILADELPHIA.

Mansfield Scores in Beaumont—Nival Lady Babbies—Hamlet at Forepaugh's.

(Special to The Mirror.)

Philadelphia, Oct. 14.

There is a feeling of general prosperity in the theatrical field thus far this season; as also a quiet rivalry for attractions and patronage, giving to the public a better class of productions than has been presented.

Richard Mansfield at the new Garrick Theatre with his production of Beaumont is in his second and last week playing to capacity in spite

of advanced prices. Beaumont and Mr. Mansfield have received the unanimous praise of both public and press. Captain Jinks of the Horse Marines, with Ethel Barrymore, Oct. 21.

Amelia Bingham and first-class company in The Climbers are in their farewell week at the Broad Street Theatre. The patronage has increased nightly and is made up of the best people. The company has made a deep impression, solely on its merits. Julia Marlowe follows Oct. 21.

Lovers' Lane at the Chestnut Street Opera House is in its third and last week. While the business has not been large, the play has gained in popularity. Millie James, a Philadelphia girl, is the drawing card. Under Two Flags is announced for Oct. 21. The Bostonians in Maid Floradora continues at the Chestnut Street Theatre, now its fourth week, to good patronage. May Irwin, Nov. 4. Francis Wilson Nov. 18.

Peter F. Daley in Champagne Charlie was roasted by the local press, and his engagement of two weeks at the Walnut Street Theatre is proving anything but profitable. An attempt is being made to improve the comedy, and if it is not successful withdrawal of Champagne Charlie will follow, and Mr. Daley and his company will use another play. Andrew Mack Oct. 21, for two weeks.

Drum Wayne, a drama by Franklin Fyles, received its first production on any stage to-night at the Girard Avenue Theatre by the Durban-Sheeler Stock company. The cast:

Charles Colgate Eugene Moore
Jim Jarvis Thomas J. McNamee
Dr. Fyles Edmund Elton
Arthur Baskman Edward Elton
Bobby Wayne Arthur Baskman
Rev. Mr. Middleton Walter Hamilton
Icy Johnson Drew A. Norton
John, a ranchman Walter Still
Harry, a miner T. H. Miller
Wilson, a servant H. J. Ryan
Mrs. Durban Colgate Emma Madden
Charles, her daughter Nellie Callahan
Violet Gifford Florence Roberts
Jas Emma Madden
Drum Wayne Emma Madden

The heroine is a fashionably bred girl whom poverty and still more grievous misfortune crush. The hero is the prodigal son of millionaire parents, who banish him. These two encounter each other by chance in a Montana gambling house. He is the cause of her social disaster. In the second act they meet again as a Rough Rider and a Red Cross nurse in Cuba, and the circumstances are such that neither knows they were the parties to the Montana affair. The man is wounded, and the nurse saves his life. More than that, she cures his disposition and restores him to the favor of his family. He falls sincerely in love with her and proposes marriage. But by accident she learns that he was the author of her great trouble, and thenceforth to the end of the play the conflict of love and hate rages in her heart. The third act is placed at the hero's summer residence in Newport, and the fourth at his winter mansion in New York. November 1, Oct. 21.

William and Walker in Son of Ham broke the record for receipts at regular prices at the Auditorium. To-night Dickson and Mustard's Humpty Dumpty opened to good patronage. Circus Day next week.

David Hughes and Georgia Waldron in Up York State, with a good supporting cast, are at the Park Theatre. Underlined, Rose Coghlan is in the cast.

A preliminary production of Hamlet is given by the stock company at Forepaugh's Theatre. George Leacock and Frank Peters alternate in the title-role, Charlotte Severance appears as Ophelia, Albert Backett as the King, and Mary Davenport as the Queen. Excellent business. Fanny McIntyre retires from the cast of Lovers' Lane this week, and opens at Forepaugh's Oct. 21 as Lady Rabbie in The Little Minister.

The Star Theatre, with the Carrie Radcliffe Stock company, is now one of the most attractive and profitable amusements in the city. The company has all been accomplished within a space of two months, and includes a clientele running to the thousands. The programme this week is Nell Gwyn, prettily staged and well acted. The Little Minister Oct. 21.

Forepaugh's Theatre and the Star Theatre are both on Eighth Street, within 150 feet of each other. Both play stock companies, and appeal to the same class of patrons. Last season Carrie Radcliffe was leading woman at Forepaugh's. This season she heads her company at the Star Theatre. For next week both of these theatres announce The Little Minister, with Fanny McIntyre as Lady Rabbie at Forepaugh's, and Carrie Radcliffe in same role at the Star. Great rivalry is expected.

Man's Enemy, that played the People's Theatre last week, jumped downtown and opened to-night for week with unchanged company at the National Theatre. It is a stirring English melodrama, highly interesting, and well cast, and draws good business. The Hotter Coon in Dixie Oct. 21.

Darcy and Spaul's Stock company are appearing for week at the Standard Theatre in King of the Opeum King. The original scenery of the production is being used, and the Martinetti Brothers are specially engaged. Business improving.

At the People's Theatre the offering is The Fatal Wedding, with Edwin Mordant, Ota Humberg, and a good cast. Business fair. Lost Star Theatre, Oct. 21. The Last Hero Oct. 28. William and Walker Nov. 1.

Dumont's Minstrels at the Eleventh Street Opera House are playing to big business, and thus far this season have beaten all records.

The German Dramatic Stock company at the Arch Street Theatre are meeting with approval and fair patronage. Gildete Moushan and Dile Goldene Eva this week. S. Farnsworth.

ST. LOUIS.

New Musical Comedy—City Crowded with Visitors—Theatres Prosper.

(Special to The Mirror.)

St. Louis, Oct. 14.

Four weeks was a big winner for all the theatres, and notwithstanding the many other attractions, such as the Exposition, Velled Prophet's parade and ball, the great fair and the South Broadway merchants' street fair, every house in town turned people away from each night performance. The railroads brought in immense crowds, estimated at 247,000, and naturally the theatres captured a great many of the visitors. This week our city folk will have a chance to see some of the shows, now that our country cousins have returned home to toil for another year, and the attractions offered for the week are of high class.

At the Olympic last evening we had our first look at David Harum with William H. Crane as Westcott's shrewd old hero. Mr. Crane was welcomed back to St. Louis after an absence of two years by a large audience which thoroughly enjoyed the familiar sayings, quaint philosophy and amusing incidents of the story, which were well brought out in the play. Mr. Crane had strong support in William Davenport, Frank Burbeck, Charles J. Jackson, Sheridan Tupper, George F. De Vere, W. Rawley, W. H. Dupont, Charles Avery, Harry M. Blake, Guy Nichols, Miriam Nesbitt, Kate Mack, and Lois Frances Clark. Annie Russell in A Royal Family Oct. 21.

Another strong attraction, and one new to St. Louis, was Mrs. Sarah Cowell Le Moyne in The First Duchess of Marlborough at the Century this evening. Mrs. Le Moyne is pleasantly remembered here for her artistic performance of In a Balcony late last season. Two of the scenes of her new play are exquisitely mounted, and the costumes worn are of the richest materials. Mrs. Le Moyne was very effective in the role of the Duchess. Among other well-known players in the cast are Harold Russell, Frederick Paulding, Joseph Wilton, Frank Conner, Edwin James, Mary Barker, Nora O'Brien, Ina Brooks, and Cornelia Hunter.

One of the most interesting features of the Sunday afternoon offerings was the musical comedy, A Welsh Raviot, presented for the first time on any stage by the Wilbur Opera company,

for its last week at the Imperial. This story is by H. W. Hayes, dramatic editor of the Post-Dispatch, and the music by Charles Kuebel, of this city. The cast:

Cornac Dan Young
Earl O'Brien Dan Vaughan
Duke Murphy Maurice Welch
Baron O'Connell Frank Griffith
Thomas Master Edgar Gardner
William Marlowe Call Albertson
George Bradford J. A. Wagner
Michael Vester Victor Kelly
Duke of Cardiff Dan Vaughan
Earl of Swanset T. A. Babbie
Jacob Bunkworth Allan Ramsey
Count von Hadenham G. Vaughan
Captain of the Welsh Army Herbert J. Carter
Squire George Allen
Messenger E. Handley
Lieutenant Maurice Welch
Page Mrs. Babbie
Della Della Babbie
Lady Babbie Della Babbie
Cornelia Helen Gardner
Kathleen Arline Gardner
Nora Lottie Babbie
Flora Victor Kelly
Dora Gertie Hartman
Bridget Ralfever Mattie Richardson

The chief comedy part is that of a hard-luck Irish king, somewhat like the character of Prince Lorenzo in The Masque. The work is written in a prelude, three visions and a postlude, and so arranged as to make a prologue and two acts. The story is about as follows: Patrick O'Brien, a young Irish-American workman, loves Kitty, daughter of Lord Ralfever-Bradford, and wants to marry her. She is willing, but her parents object. In the opening scene Patrick is discovered visiting Lord Bradford's summer house. Lady Bradford and her guests taunt him with his plebeian birth and tell him that he is aspiring to be one of them. He replies that he does not aspire to any such questionable honor, and upon Kitty's entrance tells her in song that his name is the oldest in Ireland. This statement is corroborated by an aged German professor, who declares that Pat is the only one in the whole gathering who is descended from a real nobleman. When asked to explain he says: "In the early days of Ireland, when Cornac was King of Limerick, he was besieged in his castle by the Welsh. George seemed impossible, and all the nobles except Earl O'Brien counseled surrender. Just as Cornac was about to follow their advice, in came his cook and told him a plan whereby the Welsh could be defeated, by inviting them to sup on Welsh rarebits into which a poison had been put. The plan was tried and succeeded. King Cornac was so pleased that he made the cook and scullions all courtiers, and all the courtiers cooks and scullions. These persons, including the nobles, 'are all descended from the cooks who were made courtiers. Patrick comes from the only nobleman who did not want to surrender. The nobles and ladies declare that such a thing is impossible, whereupon the professor hypnotizes them and in visions shows them a castle in Ireland five hundred years ago and the incident as it happened. Then the scene shifts back to the present and the professor wakes up the persons whom he has hypnotized. They are all satisfied that Pat's blood is blue and he receives permission to wed Kitty. The musical comedy was well received, and the company scored a hit. Messrs. Hayes and Kuebel are to be congratulated on giving us something new and bright. The Power of Truth follows.

Manager Garen is offering Barbara Fritchile for the first time here at popular prices, at the Grand this week. This well-known war drama is well presented by Frances Gault, Edith Bowman, Anne Huntington, Helen Holmes, Jessie Charron, Richard G. Williams, J. H. Hamilton, Henry Muller, T. J. Quinn, Edwin Meyer, George W. Mitchell, John J. Collins, George Leonard, Frank H. Hensley, and Ed H. Carter. Al H. Wilson underlined.

At Havlin's we have one of last season's greatest successes here, The Convict's Daughter. Among this season's company are Maurice Drew, A. W. Purcell, George A. Waller, Richard Allen, Richard Dalton, Charles D. Aubrey, Lawrence Cassidy, Andrew Knowlton, John Kirkwood, Helen Desmond, Clara Knott, and Cleo Benoit. The Night Before Christmas, Oct. 20.

At the Sunday afternoon popular concert at the Odeon appeared Alfred G. Robyn, James J. Bohan, Edna Bradbury, and Philip Schuler.

Sunday evening the German Stock company presented at the Germania der Waldfriede (the Forest Sprite), a music comedy. Franklin Lull Ruler was the subreiter. She dances and sings well.

The great Velled Prophet's parade on Tuesday evening, representing the States of the Louisiana Purchase, was a grand spectacle, and it was reviewed by many thousands of people. None of the performances at the theatres opened until the beautiful boats had traversed the downtown streets. J. A. Norson.

WASHINGTON.

The Way of the World Postponed—The New Stock Company—Other Attractions.

(Special to The Mirror.)

Washington, Oct. 14.

At the National Theatre to-night Julia Marlowe, in When Knighthood was in Flower, opened a long deferred engagement. A large audience gave Miss Marlowe a cordial welcome and enjoyed her charming characterization of Mary Tudor. Amelia Bingham in The Climbers will follow.

The Columbia Theatre is dark, the first performance by Euse De Wolf and her company in The Way of the World having been postponed until to-morrow (Tuesday) evening. Lovers' Lane next week.

The Lafayette Square opened its second stock season to-night with the Walter Clarke Bellows Stock company in Shenandoah to an audience of last season's regular patrons that filled the house. The new company is probably one of the strongest stock organizations ever gathered here.

Lillian Lawrence as Gertrude Ellingham, Antoinette Walker as Jennie Buckthorn, Katherine Clinton as Madeline West, White Whittemore as Colonel Kerchival West, John T. Sullivan as Captain Heartsease, Harry Corson Clarke as Sergeant Barker, Francis Powers as General Haverhill, and Frederic Sullivan as General Buckthorn scored strongly. The Wife is the underline.

The White Slave is the attraction at the Academy of Music to attendance that tests the capacity. Frank Harrington, Miss Alberta, and J. Hay Conner head a company of marked ability. The Fatal Wedding next Monday.

The two concerts by Giannini's Royal Marine Band of Italy at the National Sunday drew largely.

Kirke La Shelle was here all of last week, seeing Frank Daniels' company in Miss Simplicity. Harry Powers and Lee Schubert witnessed the performance Wednesday night.

Blind Tom gave a return piano recital at the Columbia Thursday afternoon to a large audience.

Vernon Jarboe opens next Monday night in Masopha at Chase's Theatre.

JOHN T. WARREN.

BALTIMORE.

Ford's Crowded for Minstrels—Lulu Glaser at the Academy—The Stock a Hit.

(Special to The Mirror.)

Baltimore, Oct. 14.

Primrose and Dockett's Great Minstrels at Ford's Grand Opera House opened to-night to a standing room only house that thoroughly enjoyed the new jokes and appreciated the vocal side of the entertainment presented. The company is fully as strong this year as it has been in the past, and it is a pleasure to welcome back the old familiar faces. There is but little doubt as to the class of the best of the best for the week, as this is a minstrel house. The Christian, with E. J. Morgan, will follow.

Because She Loved Him So is the play of the week at Chase's Theatre. It calls for the entire

strength of the Percy Harwell Stock company and is charmingly presented. Miss Harwell has in two weeks gone right to the hearts of the patrons of Chase's, and she is as great a favorite as if she had been here all season. The other members of the company do first-class work and the play is admirably staged by Percy Winter. The play will follow.

Lulu Glaser and her opera company in Dolly Varian hold the stage of the Academy, and a bright and a merry stage they make it. Miss Glaser is delightful and the company, headed by Van Rensselaer Wheeler, is a good one. Maude Adams next week.

Last night presented by Paul Gilmore and a competent company at the Holiday Street Theatre. There are appropriate scenery and effects. Maude Adams will follow.

Mrs. McKee Rankin made the hit of The Marriage Game, running at the Academy last week. Sadie Marshall and Edwin Arden also did splendid work.

Three of the members of last season's Lyceum stock company were playing here last week. Charles B. Welles and Guy Bates Post with The Marriage Game and Giles Shine with Andrew Mack.

HAROLD RUTLEDGE.

CINCINNATI.

Pike Stock Returns—Pudd'nhead Wilson at the Walnut—Another Shift at Robinson's.

(Special to The Mirror.)

CINCINNATI, Oct. 14.

Henrietta Crossman ended her brilliant engagement at the Pike on Saturday night, and yesterday the stock company returned from a short tour to Lexington, Ky., and Dayton, O., using The Highest Bidder for their repertory. It was staged under the direction of William Seymour, and played with a skill and effectiveness that left nothing to be desired. Next week, Secret Service.

Pudd'nhead Wilson was given yesterday at the Walnut for the first time here at popular prices and drew an S. R. O. audience. William S. Gill was admirable in the title-role and was excellently supported by the remainder of the company.

Whitney and Knowles' Quo Vadis was also offered yesterday at popular prices, occupying the stage at Henck's, where it was received with all the enthusiasm that marked its earlier presentations in this city.

At the Lyceum The Tide of Life renewed its triumphs of former seasons and evoked the applause of two large audiences.

Still another change of plans marks the preliminary announcements for Robinson's. Blanche Walsh, as heretofore stated, will be the first attraction, but not in form of the sword brand, for that will have been shelved by the time Miss Walsh arrives here. Instead, Janice Meredith will be used, and as it was one of the most successful offerings of last year at the Grand it will doubtless stand Miss Walsh in good stead during her local engagement.

William Seymour, the new stage-manager at the Pike, will have few idle moments on his hands this winter, for in addition to rehearsing a different play with the stock company each week he will conduct a school of acting in conjunction with Emily Melville and David Gilmer. The extra people required from time to time at the Pike will be drawn from among the pupils.

H. A. SURRON.

THE DRAMATIC SCHOOLS.

The students of the Stanhope-Wheatcroft Dramatic School will present a new one-act play next month in the private theatre of the school. Their first public performance of the season will be given at the Madison Square Theatre in January.

The pupils of the Cincinnati College of Music gave their first recital in that city at the Odessa, Oct. 12. The entertainment was styled "Stories in Poetry and Prose," and included the following numbers: "The Dead Doll," by Amelia Klein; "The Swan Song," by Blanche Sternberger; a monologue entitled "A Morning's Mail," by Charles H. Chesley; "The Erl-King," by Bertha M. Topp; "The Engagement Ring," by Jane M. Kline; "Mr. David," a dramatic incident, written by Francis Hooper McMechan, and played by Adolph Oester, Mabel Brownell, and Frank McCallough; "A Complaint," by Lewis Carma, Jr.; the second scene of act fourth of Romeo and Juliet, by Marion Denney; "The Hating of Valiant," by Helen M. Frisbie; "Five Little Pigs," by Mayme Hite, and the one-act comedy, A Pair of Lunatics, interpreted by Cora Kahn and Alfred Bauer.

The Mythe Dramatic School will open for the season on Wednesday, Oct. 16. In addition to the regular student matinees during the winter the pupils will be taken to adjoining towns every five or six weeks and performances given. Miss Mythe has engaged a full corps of competent instructors. The performances will all be under the direction of J. Francis Brien.

The students of the American Academy of the Dramatic Arts will appear for the first time in public this season on the afternoon of Oct. 24, at the Empire Theatre. They will present an English version, made by George Fleming, of Edmond Rostand's play, Les Romaniques.

F. F. Mackay and the students of the National Conservatory of Dramatic Art, of which he is the director, will appear at the Berkeley Lyceum on Friday afternoon in a performance of Caste. Mr. Mackay will play Recies—a role in which he scored a great success when the play was first presented in Philadelphia, by Mrs. John Drew's Company, in 1867.

P. W. L. OPENS NEW HOUSE.

The Professional Woman's League held its first meeting in the new club-house, at 108 West Forty-fifth Street, yesterday afternoon. The meeting was not of a social nature, being devoted to business exclusively. The building that the League now occupies has been remodeled and newly furnished. The decorations are in good taste and the dainty tinted walls furnish a pretty background for many pictures. The first floor is used as the auditorium. The kitchen and dining-room are in the basement, while the second floor is fitted up as a reception room and library. A number of vacant rooms in the building will be rented to members of the League. Various changes have been made in the social arrangements, and the club-house will be open evenings to all members. The next meeting is dramatic day, Oct. 21. Mrs. Harriet Webb will be chairman.

DEATH OF MARK THALL.

A telegram from San Francisco conveys briefly the news of the death of Mark Thall in that city on Saturday, of pneumonia, after a short illness. Mr. Thall had been for many years one of the best known American managers. For a number of seasons he was business-manager for W. A. Brady's companies. During the past five years Mr. Thall had been located in San Francisco, where, in partnership with Frederick Belasco, he managed the Alcazar Theatre and stock company. Last season the firm opened the Central Theatre, San Francisco, and continued to operate both houses. Mr. Thall made a lengthy visit to New York last summer. He had an extensive acquaintance, and was very popular.

MAUDE ADAMS' NEW PLAY.

Maude Adams opened her season at Toledo, O., by presenting for the first time J. M. Barrie's comedy, Quality Street, a play of English life during Napoleon's time. Miss Adams plays the role of Phoebe Thrope, a girl living in a small English town and in love with a doctor, who does not return her affection. He goes to the war and does not return for many years. During this time Phoebe has waited for him. She and her sister become poor, and when the doctor comes home at last she wins him by impersonating his niece and acting with the blitheness of the Phoebe of old.

TO ABOLISH CRITICISM?

A Characteristic Act of the Theatrical Trust and Its Reputed Meaning.

The advertisements of fifteen theatres have been withdrawn from the columns of the Commercial Advertiser. The majority of these theatres are managed or controlled by members of the Theatrical Syndicate; the others are theatres that may be said to be "under the wing" of the Trust.

The explanation, current in theatrical circles, of this wholesale withdrawal of advertisements from the Commercial Advertiser is that the Theatrical Trust seeks the removal of Norman Hapgood, the dramatic critic of that newspaper. Indeed, if report is to be believed, his discharge from the Commercial Advertiser has been demanded as the price of the restoration of the advertising that has been withdrawn.

While the Theatrical Trust by intimidation, threats of withdrawal of advertising, and other characteristic methods, has sought in the smaller cities the removal of dramatic critics who had displeased it or its members by reason of honest criticism and unbiased expressions of opinion, this is the first instance in the history of the Trust where such a demand has been made upon an influential and reputable daily newspaper in the city of New York.

Mr. Hapgood is a critic without reproach, who has attracted widespread attention among thoughtful readers by his earnest, able and impartial treatment of stage matters in the Commercial Advertiser's columns, as well as in the various literary publications to which he contributes. Naturally, the Theatrical Trust objects to critics of Mr. Hapgood's character and calibre, and in its attempt to throttle independent criticism it applies the method that naturally suggests itself to the "commercial" mind.

If the Trust could have its way, undoubtedly the readers of the New York newspapers would be limited to box-office criticism of the contemporary stage.

THE STOCK COMPANIES.

At the Fifty-eighth Street Theatre last week a section of the Proctor Stock company gave a very creditable presentation of The Great Unknown. The chief honors went to Edna May Spooner, who gave a performance of Aunt Fannulee that was well conceived and executed with admirable skill. Hermina Osborn was a very fetching Twitters. Adeline Raffetto was beautifully gowned and acted well as the niece. Frances Lyon was very charming and spoke with an excellent accent as Miss Agatha. Frank Robinson was a manly and vigorous O'Donnell Don. Richard Lyle contributed a clever character sketch as Garraway. A. Francis Lyons as Cousin Ned, and John B. Walker as Tom Frowen, were pleasing. Other capable performances were given by Joseph Le Brandt, Hattie R. Shell, Marion Longfellow, and Eva Vincent. The play was adequately mounted, well dressed, and was played with snap and vim. A very pleasing curtain-raiser, called All's Fair in Love, was given before the play and was well acted by Ethel Browning and Ashley Miller.

Hattie R. Shell, who made a hit in The Great Unknown over the Proctor circuit, faired during the first act of the play at Proctor's Fifty-eighth Street Theatre last Friday evening, and was unable to continue. Frances Lyon, her understudy, with the assistance of the prompter, finished the performance.

Unstinted praise is due the production of Sardou's Madame Sans-Gene, that was made by the Spooner Stock company at the Park Theatre, Brooklyn, last week. Whether the performance itself was the best the company has ever given or not it would be hard to say, but as a scenic effort it surpassed anything previously attempted. The scenery, costumes and properties used in Augustin Daly's production were secured in their entirety, and made a series of stage pictures that for beauty and accuracy were the equal of any that have been seen in Brooklyn in some time. Those who have noted Edna May Spooner's steady advancement during the last few months were not surprised that her portrayal of the long and complex part of Madame Sans-Gene proved an unusually fine one. She was vivacious and dauntless as Catherine, Napoleon's washerwoman, loving as the wife of Marshal Lefebvre, amusing as the Duchess of Dantzig, and finally captivatingly audacious in her interview with the Emperor. The next most important part, that of Napoleon, could not have been entrusted to better hands than those of Walter Wilson. This excellent actor's performance showed a careful study of the traditional characteristics of the "Little Corporal." It was also forceful and intense, and at all times made Napoleon the commanding figure, as of course he should be. Augustus Phillips got all that was possible out of the somewhat subsidiary role of Lefebvre, and would no doubt have done equally as well if the part had been more important. Robert Hanson was a capital Fouche, and Harry M. Hicks did good work as Count de Neipperg. Harold Kennedy and Edwin H. Curtis contributed some excellent though rather broad comedy as Despreux and Leroy respectively. Others in the largely augmented company deserving mention were Rita Villers and Olive Grove as Napoleon's sisters, Jeanie McAllister as Madame de Bulow, Loraine Buchanan as Madame de Canly, C. C. Palmer as Cap, and Ben F. Wilson, Charles Gibson, P. F. Connelly, and W. L. West. The rest of the cast and the supernumeraries were entirely capable. The stage direction of Edna May Spooner showed an understanding of the play that was wonderful. Cecil Spooner was not in the cast, but gave one of her inimitable dances, as usual, was received with great enthusiasm. The audiences only varied as to the number that were compelled to stand. This week, The Jilt.

The Greenwell Columbia Theatre Stock company returned to melodrama last week, when it presented Northern Lights in a very creditable manner to large audiences. The company is seen at its best in plays of this order, as has been proven before. The same qualities that made Richard Buhler's portrayal of the East Indian in The Great Ruby highly successful were equally adaptable to the American Indian, John Griffith, and his performance of the latter character was one of the best things he has done. E. L. Snader was in his element as Sidney Sherwood, and gave the role the sinister interpretation that it requires. Nettie Bourne again did excellent work in the trying part of Florence Sherwood. Valerie Burgess was very pleasing in the role of Helen Dare, and Emma Dunn, the clever ingenue of the company, had

the best opportunity she has enjoyed as Dorothy Dunbar. Gertrude Berkeley made her first appearance with the company as Starlight and was favorably received. Horace Lewis was good as Hon. Hugo Dare, as also was William Tooker as Don Horton. A. Gaden and William Hunt also deserve mention, while the others of the cast were satisfying in the main. The play was staged excellently. This week Bickley will be guests of Manager Wells at the Thanksgiving Day matinee, and will afterward be invited to partake of a dinner provided by him.

A very good presentation of Sol Smith Russell's old success, Peaceful Valley, was seen by full houses at Corne Payton's Theatre last week. In the role of Homes Howe Corne Payton was particularly happy, and the naturalness and quietness of his portrayal came in the nature of a surprise to the majority of the audiences. Etta Reed was a pleasing Virgie Rand, and again wore some handsome gowns. Kirk Brown was seen for the first time in a semi-villain's role as Jack Farquhar, and was no less excellent than in the more admirable characters he has hitherto assumed. W. A. Mortimer acted with his usual sincerity as Charley Rand. Sadie Radcliffe made a motherly and interesting Phyllis Howe, and George Hoey and Johnnie Hoey as Leonard Rand and Wilson, respectively, were good. Charles Barringer was an acceptable Ward Andrews. The scenery was realistic and effective. This week Darkest Russia. A novel and exceedingly amusing feature was introduced between acts, entitled "A Day at the Circus," by Frank L. Callahan's orchestra, assisted by Charles McCreary. The orchestra played in admirable fashion a selection descriptive of a country circus, and Charles McCreary appeared in front of the curtain and impersonated the typical "side show barker" to the life. The idea is a very clever one, and the way in which it was carried out resulted in liberal applause for both the orchestra and Mr. McCreary.

The vim and enthusiasm that were mentioned in last week's Mirror as having been lacking in the performance of Captain Swift by the Baker Stock company at the Criterion Theatre were amply in evidence in What Happened to Jones, that was given last week. Edward M. Ellis was a sick and amusing Jones. Thomas Meek as Ebenezer Goodly was very satisfactory, although the part is not exactly in his line. Edith Ellis Baker as Clara was equally as good as in the more serious roles that usually fall to her lot. Duane as the Rev. Anthony Goodly made the character every bit as wonderful as it is meant to be, and Harry J. Thomas appeared sufficiently insane as William Higbee. John J. Dunn, a new member of the company, made a favorable impression as Richard Heatherly. The success of the performance was undoubtedly achieved by Vivian Holt as Helma, the Swedish servant. 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THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1878)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payment in advance. Single copies, 10 cents.
Foreign subscription, \$5.25 per annum, postage prepaid.

Telephone number, 421, 324 Street.
Registered cable address, "Drammirror."
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Anglo-American Exchange, 3 Northumberland Ave., Trafalgar Sq. In Paris, at Brevin's, 11 Avenue de l'Opera. In Liverpool, at Latture's, 45 Lime St. In Sydney, Australia, Smith & Co., Moore St. The Trade supplied by all News Companies.
Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscripts.
Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - OCTOBER 19, 1901.

Largest Dramatic Circulation in the World.

MALICE AND FALSEHOOD.

The peculiar attitude of the dramatic department of the New York Sun, for which FRANKLIN FYLE as critic is responsible, toward Mrs. FISKE and others in independent dramatic pursuits has long been a subject of comment among persons familiar with dramatic affairs, many of whom have understood the petty malice and the deliberate falsehood characteristic of so much of FYLE's writings. That part of the general public—evidently not a large part of the public—that has read the Sun no doubt has wondered at the animosity and hostility that have characterized FYLE's writings, which have come to be more distressing when relating to Mrs. FISKE. The general public has known, of course, that Mrs. FISKE is and long has been a consistent opponent of the Theatrical Trust, but the general public may not have found, as many reputable newspapers in various parts of the country have found, an explanation of FYLE's thick-and-thin advocacy of the Trust as it has related to his abuse of Mrs. FISKE, in the fact that FYLE has been the author and co-author of plays that the Trust or its members have produced.

Since the inception of the Manhattan Theatre enterprise FYLE has been more active than ever in the service of the Trust. His "criticism"—or the "criticism" in the Sun, for which he was responsible—was one of the most remarkable exhibitions of the many he has given in this relation. Persons in intimate personal whom he has represented in the species of malice—around the Sun's "criticism" of Miranda of the Balcony, the first production at the Manhattan, to be telegraphed in various parts of the country in an attempt to injure Mrs. FISKE and the enterprise. As a bit of testimony to the exact right in which FYLE is regarded in many quarters, this extract from an article published by a newspaper on recently situated as in the Los Angeles, Cal., Herald of Sept. 28, is illuminating:

The only news that has yet come to hand of Mrs. FISKE's opening last Tuesday at her new theatre in New York is from an exceedingly satisfactory source, and should be taken with a big grain of salt. The relations of Mrs. FISKE with the Theatrical Trust are well known, and equally notorious is the subservience to the Trust of Harrison Grey Fiske, the New York Sun's dramatic critic. Therefore it is not surprising that Mr. FISKE's opinion of Miranda of the Balcony, Mrs. FISKE's new play, is not very complimentary, and it is equally not surprising that some one took the trouble to see that Mr. FISKE's opinion was telegraphed all over the country. We shall have to wait for more reliable information before any part of Mrs. FISKE's new venture can be judged.

FISKE's next essay in this direction in the Sun was an article following the Sun's "criticism," his purpose being to subvert under an attempted guise of general consideration of "book plays." His malice was the strong to hide, and thus his assumption of a general discussion of his subject resolved itself into another attack

and rancorous attack on Mrs. FISKE. That this has not carried as directed, and that it has aided to cover its writer with contempt, is shown by the following extracts from an article in the Chicago Post:

In braving the opposition of the Trust Mrs. FISKE has been compelled to endure many hardships and no little humiliation. But the most flagrant example of contemptible treatment was noted in the New York Sun's comment. It was idle and impolite, as it is superfluous and unnecessary, to state that FRANKLIN FYLE, dramatic critic of the Sun, does not speak the truth. The wish to deceive, the lying purpose of the attack, is apparent on the face of it. That cowardly and mendacious attack brands Mr. FYLE more effectively than any characterization of him that could be printed. Nothing published in the dramatic department of the Sun should be accepted as fact—merely as subject for investigation. FYLE has been so vicious and unprincipled in his antagonism to Mrs. FISKE that it would seem the part of wisdom for the Trust, whose willing tool he is, to silence him. Whom the gods would destroy they first make mad. The Trust is surely mad if it does not call off FRANKLIN FYLE.

The matters in FYLE's department in the Sun that brought upon him these and other like characterizations in the press were exceeded in malice, however, by a third attack on Mrs. FISKE, that embodied a deliberate and malicious libel. On Oct. 2 FYLE, in the Sun, announced that Mrs. FISKE "has decided to make no fight against the unanimous verdict of failure of Miranda of the Balcony, and will remove it from the Manhattan stage as soon as a successor can be prepared. She has her company busily rehearsing a Biblical drama," he continued, to give his falsehood a plausible air, "and is hurrying it to an early production."

There was no unanimous verdict that Miranda of the Balcony was a failure. It was not a failure. It has played during its preliminary weeks to larger receipts than Tess of the D'Urbervilles played to at the beginning of its run, and it has attracted and is attracting fine audiences of the very best class of playgoers in New York and vicinity. Therefore, there was at the Manhattan no preparation for a play to succeed Miranda of the Balcony, and Mrs. FISKE was not rehearsing her company in any other play.

These being the facts, a demand was made on the Sun, through a legal channel, for a retraction of FYLE's malicious libel. On Sunday, Oct. 6, a characteristic statement was made in FYLE's department of the Sun that but lately attempted to correct his former falsehood. When it was found in the Sun office that this would not be accepted as a retraction, the Sun, on Oct. 9, thus categorically confessed the libel:

The Sun is informed that the statement printed in the Sun on Oct. 6, that MIRANDA MANNA FISKE will remove her play, called Miranda of the Balcony, from the Manhattan stage as soon as a successor can be prepared, is erroneous, and that the further statement published in the same article, that Mrs. FISKE "has her company busily rehearsing a Biblical drama and is hurrying it to an early production," is also a mistake in point of fact.

Thus was added to the discrediting of FYLE's work by newspapers here and there throughout the country the discrediting of him by his own paper, the Sun.

The Mirror's only interest in this matter is the interest of a dramatic newspaper to expose a malicious liar for the good of the profession of the theatre.

BIGOTRY.

There are enlightened times, and the generations to come doubtless will be more enlightened than people now are. But bigotry still exists and probably will continue to exist indefinitely, although happily it decreases. The millennium, long looked for, seems as distant as ever.

It is strange, however, that such bigotry as is disclosed by the letter of a little girl published in the Boston Transier the other day should exist in any domestic circle in a city so enlightened as is Boston. This letter was headed by one of the many "prize contests" employed in the journalism of the day. In it the child wrote:

I should like to be an actress very much, but cannot, because some say that they [she] don't have a decent or respectable name. If I can't be an actress I want to be a missionary.

The mother of this child probably should not be blamed for transmitting such an idea, for on the face of it she does not know any better. The chances are that the child may persist in her original hope and become an actress in spite of everything that may be done to discourage her; and it is within the realm of possibility, if she does eventually become an actress, that she may distinguish her family and do at least as much good in and to the world as she could if, defeated of her dream ambition, she should become a missionary.

SHOWING ITS HAND AGAIN.

In its scheme to benevolently annihilate the theatre interests of this country the Theatrical Trust is again showing its hand. In several cities it has demanded the "discharge" of dramatic writers of the press in cases in which those writers have had the temerity to criticize Trust methods and attractions, and in some instances such writers have been "colored from duty" by the newspapers that employed them.

Gradually approaching the centre of its activities, the Trust evidently purposes to experiment with its power. Thus in Philadelphia the Trust interest has removed all the advertisements of its theatres from the North American, as is reported, because it did not like the way in which Will A. Page, dramatic editor of the North American, treated the Trust theatres and attractions.

It is not known at this writing whether the Trust demanded the "discharge" of Mr. Page, and, failing to thus punish him, withdrew its advertisements from the North American, but there is a reasonable presumption that such was the case.

There is said to be another—preliminary—feature of this matter, relating to billposting, that angered the members of the Trust in Philadelphia to such a point that any adverse criticism of Trust attractions by Mr. Page must have acted like fat on fire.

Almost everybody knows, the North American has become a very aggressive newspaper since it fell into the hands of its present owner, who has advertised his enterprise extensively and recently stirred Philadelphia by issuing a Sunday edition. To promote the interests of the North American its management employed posters liberally, and did this work without calling in the aid of the American Bill Posting and Sign Company, which is said to be largely owned by the Philadelphia members of the Theatrical Trust. Now it would seem that this bill-posting company is very much like the Theatrical Trust in its ending and methods, which is not a matter to wonder at in the premises. And when the North American added to its impudence in posting its own bills the impudent telling of the truth about the amusements set forth in the streets of Philadelphia by the Theatrical Trust, it was what the lamented Artemus Ward was wont to call "2 much." The Trust interest would not stand it.

Thus on Sunday the advertisements of the Broad Street Theatre, the Chestnut Street Theatre, the Chestnut Street Opera House, the Park Theatre, and the People's Theatre, controlled by Nixon and Zimmerman, and the Walnut Street Theatre and the new Garrick Theatre, also affiliated with the Trust, were missing from the North American.

The Trust probably would be willing to replace its advertisements in the North American if it could get Mr. Page's head on a charger. It would seem, however, that the North American is not that sort of a newspaper, and future developments in this matter will no doubt interest everybody, and particularly the Trust, which is grown so big with arrogance that it imagines it can dictate criticism in the press as well as doings in the theatre.

This is but the beginning of something that is bound to develop surprise.

BOOKS REVIEWED.

TOOTHACHE TAKEN TOLD IN SLANG, by Billy Burghandy. Published by Street and Smith, New York.

The science of writing slang has been variously exploited since the late William J. Kountz, Jr., made immortal his pen name of "Billy Baxter." Sundry persons have striven to imitate his inimitable manner of slinging slang, and all of them have striven vainly, for no one has as yet been able to combine the absolute mastery of slang with the fine touch of human nature which characterized the writings of "Billy Baxter." George W. Hobart has given a far clatter in this direction in his "John Henry" book, and now "Billy Burghandy," real name O. Victor Limerick, comes along with "Toothache Taken Told in Slang." Some of them are very good indeed, in fact some of them are so principally, but the slang potes out in frequent spots. One or two of the stories rather plainly suggest episodes in the careers of certain gentlemen not unconnected with metropolitan journalism. The best part of the book is the introduction by William A. F. Fiske, which, in a way, is a compact résumé of Victor Hugo's superb defense of slang in his "Notre Dame."

Says Mr. Fiske: "The slang of to-day is the classic speech of to-morrow. While it embodies much that is foolish and far-fetched, yet it contains the preservative salt of humor and the pleasant fire of fancy. It springs spontaneous from human lips. Every trade and calling, every walk in life, every class in the community, has its words and phrases which are not to be found in the dictionary, but which convey ideas with a force and directness that are often amazing. When slang is united to a keen sense of humor, to the knowledge of dramatic situation or climax, and to vigorous fancy, the result is a work which is bound to amuse, and often to edify and improve. Many have tried to make this combination, but few have ever succeeded. It demands exceptional talent, a talent which is akin to genius if not genius itself."

Billy Burghandy's genius is largely theatrical and will therefore lend itself to the field. Besides, they afford a pretty unobtrusive of real humor that cannot fail to amuse any one. The inspiration that "Billy Baxter" gave to up-to-date literature, and in like measure, the illumination that Williams and Tucker's "slang classic," Slingshot's Finish, lent to vaudeville and to the stage in general—for its spirit has been extensively appropriated even in highest legitimate productions—these embodiments of pure slang have been joyously accepted by the people, who are glad even to welcome the limitations of them. Perhaps the secret of it is that one may express in one slang word an idea that a whole sentence could not convey in ordinary language. "Billy Burghandy" tells all that he has to tell in a few words, and tells it exceedingly well at that.

"144 New Epigrams," by William B. Gross, is a handsome volume, beautifully illustrated, an appropriate picture going with each epigram. One needs but to scan it and digest here and there a saying of the author to conclude that Mr. Gross is unusually wise in his day and generation. Of course, one as bright as one is needed to be in newspaper work and in the business and publicity departments of the theatre—and Mr. Gross has long served in both fields—occasionally getting wisdom of various sorts. But it is not every one even of bright wit in such positions that can reduce his ideas, based on wide experience with humanity, to such exacting expression as that which characterizes Mr. Gross' epigrams. His book is worth reading, and as well worth rereading, for it is suggestive to a degree.

LETTER TO THE EDITOR.

Mr. Editor Appreciated It.

New York, Oct. 12, 1901.

To the Editor of the Dramatic Mirror:

Sir—Your La Shells-Wright poster controversy reminds me of an experience with the late Augusta Daly. An eight-sheet of his, billing Mrs. Baker, read something like this: "Mrs. Ada Baker in a repertoire including Hamlet, Juliet, Lady Macbeth, and other Shakespearean plays." I called Mr. Daly's attention to the fact that the titles he was using were Shakespearean characters, not his plays. I half expected the gentleman to look so comically for having to correct him, and was amazed the next day when I received the following note: "Your criticism is thoroughly appreciated. I believe I'll be your efforts in my behalf." And the check was there.

Yours very truly,

C. E. SHANNON.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of The Mirror will be forwarded.)

V. D. S., New Market, Md.: We find no record of the death of the person you mention.

MANAGER, Buffalo: The internal revenue tax on theatrical companies is still in force.

P. H., Evanston, Ill.: Edmund Hayes is starring in A Wise Guy this season.

J. C., Seattle: Lionel Adams is a member of Louis Mann and Clara Lipman's company.

C. T. M., Brooklyn: The Belle of New York is on tour under the management of S. R. Shubert.

J. B. M., Brooklyn: Advertisements of teachers of stage dancing appear in the columns of The Mirror.

W. C., Pittsburg, and J. D., Philadelphia: Letters to players addressed in care of The Mirror will be forwarded if possible.

H. L. W., Storm Lake, Iowa: Professional copies of songs are given by music publishers to members of the profession only.

R. S., Chicago: Paderewski's opera, Manru, will be produced by the Maurice Grau Opera company.

A. R. W., Newark, N. J.: Henry Miller is a star at the head of his own company, which he controls himself. He is, therefore, an actor-manager.

J. H. M., New York city: 1. Charles E. Pope, Eben Plympton, and Edmund Collier were the three stars in the performance of Julius Caesar at the Bijou Theatre, Brooklyn, May 16, 1899. 2. Eben Plympton was a member of Wallack's Stock company in the seventies.

R. S., Waterville, Me.: 1. Watch the "Dates Ahead" columns of The Mirror. 2. On the occasion of the production of Friend Fritz, Stanislaus Stanga was programmed as the composer; the author of the score was not mentioned.

F. P., New York: Lydia Thompson made her first appearance in New York and this country at Wood's Museum, afterward Daly's Theatre, in Lillian, a burlesque by Burnand, on Sept. 27, 1899.

F. D., Ottawa, Can.: Clyde Fitch's play, Bohemia, produced at the Empire Theatre, New York, March 3, 1899, is an adaptation of La Vie de Bohème. There is no record of an English adaptation of Emile Augier's Les Affranchés.

A. R., New York: Walter Allen, formerly of the Murray Hill Theatre Stock company, of this city, is at present with Henry Miller's company that is presenting D'Arcy of the Guard on the road.

L. F.: 1. Among the company that supported Minnie Maddern in Caprice in 1895-1897 were Arthur Forrest, Charles Stanley, Cyril Scott, Percy Brooks, F. A. Tannhill, and Odette Scott. 2. Among the members of Madame Janemann's company in 1896-1897 were George D. Chaplin, A. H. Stuart, E. A. Eberle, J. R. Turner, Elias Shine, Marston Leigh, and Laveta Shannon.

J. R. H., New York: The custom of giving benefit performances is by no means of recent origin. The first benefit recorded in the history of the stage was tendered to Mrs. Barry, in London, on Jan. 18, 1807. In the old stock company days in this country it was customary for each of the important players in the companies to take one benefit each season. A clause to that effect appeared in the contract between player and manager. Nowadays benefits are rarely given save in aid of unfortunate actors and various charities.

A. M. H., Boston: The duties of a wardrobe woman with a combination or traveling company are to keep in repair all costumes used in a production; to have charge of all costumes belonging to the management, such as those worn by the supernumeraries; to distribute those costumes and one to their return, and to attend to their packing and unpacking. In a permanent stock company a wardrobe woman is needed to make such costumes as may be necessary and are not on hand from week to week, and to keep all costumes in repair. The salary of a wardrobe woman ranges from \$15 to \$25 a week. Experience would be an advantage in securing such work. Application for the position of wardrobe woman should be made to the managers of companies.

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THE PLAYERS' CHRONOLOGY.

October.

- Debut of James B. Murdoch at the Arch Street Theatre, Philadelphia, 1899.
- New York debut as Juliet of Margaret Mather, at the Union Square Theatre, 1899.
- Debut of George Vandenhoff, at Covent Garden, London, 1899.
- Bader's Wells Theatre accident, killing 23, 1897.
- Brougham's Lyceum Theatre, New York, opened, 1899.
- American debut of Olga Nethersole, at Palmer's Theatre, New York, 1894.
- Robinson's Opera House, Cincinnati, O., collapses, 1897.
- Birth of Deumas Thompson at Rockwood, Pa., 1893.
- Birth of Miss Carver, 1799.
- Death of E. J. Henley, at Lake Placid, N. Y., 1899.
- Birth, at Philadelphia, of John R. Scott, 1898.
- Death of Henry R. Abbey, 1899.
- London debut of Edwin Forrest at Drury Lane, in The Gladiator, 1899.
- Sans Parado, London, opened at the Adelphi by James and Redwall, 1819.
- Death of Charles Francis Gounod, at Paris, 1893.
- Death of Joseph Palma, 1893.
- London debut of David Garrick at Goodman's Inn Fields, as Richard III, 1714.
- London appearance at Drury Lane of Thomas King, the original Sir Peter Teazle, 1793.
- Death of William Warren, at Washington, D. C., 1892.
- Murray Hill Theatre, New York, dedicated with its opening, 1899.

THE USHER.



The Cipher Code is to close its stay at the Fourteenth Street Theatre this week, but if Mr. Kellard and his manager, Mr. Magnus, can obtain a sufficiently promising route the play will be taken on tour before long.

There are several new productions this season whose future is problematical, owing to the fact that the booking monopoly has tied up "time" throughout the country. Generally speaking, it is not willing to encourage these enterprises without a share of the gross receipts in order that they may enjoy the privilege of existence.

As a looker-on remarked the other day: "It is a euphemism to call these schemers monopolists—they are just plain, everyday 'grafters'."

But to return to The Cipher Code. The play has unusual merit, although it has some glaring faults that might be easily eliminated. It is excellently constructed and possesses the elements of genuine strength. Its quality, perhaps, is too refined for the patrons of the Fourteenth Street Theatre.

It is an open secret that Bronson Howard had a hand in making The Cipher Code. Several years ago Mr. Klein and he collaborated on this play, but owing to the production precedent of Peter Stuyvesant Mr. Howard deemed it better to withdraw his name from The Cipher Code. Of the two plays, however, the latter proved the better from every point of view.

Mr. Howard, by the way, was in Switzerland when he was last heard from. His health has not been as strong as it might be, and he has been resting lately from literary labor. In all probability he will prolong his sojourn abroad and not return home this winter.

Sir Thomas Lawrence's portrait of John Philip Kemble, as Rolla, from the collection of Sir Robert Peel has been placed on the market. The price asked for it is \$25,000.

This famous portrait—one of Lawrence's masterpieces—was shown at the Royal Academy in 1800 and at the British Institute in 1806. It is a large canvas, eleven feet by eight feet in size, and illustrates the well-known moment when Rolla snatches up the child and threatens death to the Spaniard that follows him. Pizarro is a play that is never acted now. It was adapted by Sheridan from a drama by Kotzebue, and it is celebrated in the annals of the stage during the first half of the nineteenth century.

It is to be hoped that this notable painting will find a place in the gallery of an American collector.

The dramatic critic of the London Times epitomizes Mr. Pinero's new work Iris as "a very powerful, very painful play, the most characteristic specimen of Mr. Pinero's art, a piece of literature and at the same time a piece of solid, living, throbbing drama."

The theme, like Mrs. Tanqueray and Mrs. Ebbsham, is an erring woman and her fate, but the denouement is more logical and more powerful than in either of those plays. Iris is described as a role worthy of Duse; its representative at the Garrick in London appears to have given it a colorless, "anemic" interpretation.

The character of Maldonado, the vulgar, rich and brutal villain of the play, for obvious reasons, is not likely to make the work attractive to our Theatrical Trust, although it is probable that Iris, if it is seen in this country at all, will be seen in Trust theatres.

One new departure in Iris is the use of what they now term in London, for lack of a better description, the "episodic curtain." That is to say, during an act the curtain is dropped for a few seconds at a time so as to divide the action of an evening into three episodes. This device, it is said, Mr. Pinero uses ingeniously and effectively, and it seems to have met with approval, although if it should be resorted to by a dramatist of less authority and reputation the accusation very likely would be made that it was only a convenient method of disposing of some of the difficulties confronting the playwright who desires to conserve an established dramatic convention.

A new theatre and business building is to be erected in Denver. The completion of the plans for it was announced there last week.

A wealthy Denverite has taken a ninety-nine years' lease of property at Arapahoe and Fifteenth Streets, and plans for a large steel and brick structure have been made by a local

architect. The theatre will seat 2,500 persons, and the stage will be forty feet deep and seventy-two feet wide. It is expected that the building will be completed by June next. It will be called the Arcade-Casino.

According to the projector's present intentions the new theatre will be leased to an anti-Trust manager.

The clearance of the speculators from the sidewalks in front of several Broadway theatres last week—notably in the case of the Knickerbocker—was an object lesson that should be remembered when the present newspaper turmoil respecting the curbstones swindlers has subsided and an attempt is made to restore the former order of things. It showed clearly that the responsibility, as well as the remedy, for the nuisance lies with the managers.

The head of the Herald and the head of the Theatrical Trust are associated so closely that it is not a matter for surprise that the newspaper which crusaded against the speculators has been picturing and hailing the Trust "magnate" as a great public benefactor because, when the finger of publicity was pointed at his theatre in connection with the notorious abuses perpetrated before its doors, he took the measures to get rid of the sharks that he might have taken long before had he been so minded.

It is a great thing for these two big heads to think and act in concert.

And speaking of the Trust calls to mind one of the latest phases of its scheme to control the stage and everything related to it, including the press.

One of the Trust's earliest symptoms of arrogance was its misguided and unsuccessful efforts to stifle newspaper criticism. It tried that on with THE MIRROR, with results distinctly disastrous—to the Trust. Its attempts to intimidate in other directions are freshly remembered. The burnt child dreads fire, but the burnt Trust profits not by its experiences and is still trying the same old dodge of withdrawing its advertisements, demanding the discharge of writers who cannot be controlled, and all the rest of it—with the same old consequences.

Now, the new plan of the "skindicate" is to seek to injure independent competition by causing the circulation throughout the country of false and misleading newspaper articles concerning the outside ventures in question, written by Fyles, of the Sun, and several other tools connected with one or two smaller newspapers.

Sometimes these articles are telegraphed and sometimes they are sent out by mail in the form of "marked copies" of the newspapers that are available for this purpose, as before described. The intention and expectation, of course, is that these injurious articles and false reports will be reprinted as news and in good faith by the publications that receive them.

Few dramatic editors in other cities are ignorant of the character and purpose of this "system," but for the benefit of that few it is just as well that this explanation shall be made, for to be forewarned is to be forearmed.

FUNERAL OF "JACK" HAVERLY.

Funeral services over the remains of J. H. Haverly, who died on Sept. 28, were held in the afternoon of Oct. 2 in the New Grand Theatre, Salt Lake City. The casket was placed in the center of the stage and over it and round about it were cut flowers and floral pieces in profusion. There were present Mrs. Haverly and her daughter, a number of personal friends, and representatives of the various theatrical companies then playing in the town.

The Rev. F. A. Titcher, the officiating clergyman, after bestowing a brief service, delivered a most beautiful and touching address. In part he said: "Checked like the twilight of the evening was the career of Mr. Haverly, but through it all there shone the clear light of a regal manhood. Meanness and the suttling treble of petty littleness never found a resting place in his heart. Great was his generosity. To many a needy one he was the secret helper, for his charity loved not to be looked at. In the temple of amusement he was God's ordained high priest. In the family he was a ministering angel. To friends he was loyal and devoted. He had the charity that covers a multitude of sins, that thought no evil and that was never weary in well-doing."

The musical programme of the service was sung by the principals and choristers of the A Runaway Girl company. Henry Leoni sang "Calvary," and the hymns "Abide with Me" and "Nearer, My God, to Thee," were sung by the full company.

The remains were taken from Salt Lake City to Philadelphia, and on Oct. 10 were interred there. The burial services were conducted by Rabbi Joseph Krausnick, in the presence of a large number of representatives of the Philadelphia and Baltimore lodges of the Elks.

A SEARCH FOR SHAKESPEARE.

One day recently Edmund D. Lyons elected to spend some of his leisure time in reading his favorite Shakespeare plays. His own volume of the Bard being in storage, Mr. Lyons sallied forth with the intent to acquire a copy from one of the managers whose offices are along the Rialto. It would be an easy task, Mr. Lyons thought, to obtain the volume thus, but the attempt proved very much the contrary. Mr. Lyons tramped the Rialto till he was footsore, and all in vain. Some of the answers his request evoked were varied and humorous. Some managers, it is said, averred that they had heard of Shakespeare's plays, but thought they were not published; others alleged that they were out of print; still others that Shakespeare's works had not yet been dramatized, though Edward E. Rose was understood to be making plays, two or three of them simultaneously. In amusements and despair Mr. Lyons hid him as a last resort to the office of Hurlitz and Seamon. And lo! there in the hands of a vaudeville performer he saw a volume of the forgotten poet. The performer was digging therefrom some "gags" for a new act. Mr. Lyons seized the volume and bore it in triumph to his apartments in the "Audubon," where he fell to studying Henry VIII, that he intends to revive next season, appearing himself as Cardinal Wolsey.

David Conger, leading man, W. B. Harkins, Stock, St. John, N. E., etc.

A TOLSTOI PLAY IN THE GHETTO.

At the People's Theatre in the Bowery last Monday evening the Jewish stock company, headed by Jacob Adler, presented a Yiddish version of Count Leo Tolstoy's remarkable drama of Russian peasant life, The Power of Darkness. The play had never before been presented in its entirety in America, although it is more or less known to students of the drama here through the published English version, entitled The Dominion of Darkness, which was made some years ago. Several scenes of another English version, made by Isabel Hagood, were acted—and very well acted, too—by students of the American Academy of Dramatic Arts, at the Empire Theatre in May, 1900. But the real meaning of the play—its horror and its moral lesson—were lost in that production because of the cutting of its more dreadful and more vital scenes.

As a matter of fact, The Power of Darkness—or, more properly, The Dominion of Darkness—is beyond the pale for purposes of public production. Its plot, its motives and its atmosphere, while absolutely true to life, are quite too revolting to be placed before the general public. The story, which was founded upon an actual occurrence in the province of Tula, is of the destruction, brought about by his own passions, of a young Russian farm laborer, Nikita. The man is wholly brutish, wholly without moral principle. He is merely a handsome man-animal. After he has seduced Anaisa, the wife of his employer, his mother, Matrona, brings about the death by poison of the rich farmer in order that her son may marry the widow and come into possession of the fortune. No sooner is Nikita married than he becomes a drunken spendthrift. He tires of his wife and turns his attention to Akulina, her half-witted stepdaughter. A child is born to Akulina. It is necessary that the baby shall be gotten rid of. Matrona and Anaisa tell Nikita that the child is dead and persuade him to bury the body. He takes it into a cellar to bury it there. To his horror he discovers that the child is alive. He has not the courage to kill it. He rushes from the cellar quaking, sobbing and utterly terror-struck. The two women complete the hideous crime, and hide all traces of it. But Nikita has lost all his coarse bravado, and in the end he confesses to the authorities and is taken to prison. The story in detail was published in THE MIRROR at the time of the production of the play in English.

The Yiddish version presented by Adler and his associates was made by Gordin, the foremost dramatist of the Ghetto. It is an adaptation rather than a translation of the original work, and the adapter, unfortunately, considered the tastes of the patrons of the theatre rather than the dictates of his artistic conscience. He weakened the drama by introducing a vein of comedy, he lightened several of the sombre scenes with musical numbers, and in many ways he sacrificed strength for theatrical display. It is probable that the company as well, being thoroughly familiar with the life depicted, did not appreciate the broader meaning of the play. Their point of view was not the right one. They made a commonplace folk play out of a powerful, terrifying, tragic allegory.

Mr. Adler gave an impersonation of Nikita that disclosed many of the excellent qualities of his finished art. To a degree, however, he misinterpreted the character. His Nikita was not sufficiently brutish. He was too essentially human. He depicted a man of shallower rather than of sloughier mentality. His portrayal offered none of the contrasts that are possible in the character, and at the last, in the confession episode, he did not rise to the high point of dramatic intensity that Tolstoy has supplied. Every shortcoming in his impersonation, however, was the result of misconception. His acting was, as it always is, polished, clean cut and powerful.

Max Rosenthal, who impersonated Akim, the duplicitous old father of Nikita, was like Mr. Adler, mistaken in his understanding of his role. Akim is a man of the humblest birth and breeding, but who possesses a certain dignity that is entirely the result of his simple, honest heart and reverent spirit. Mr. Rosenthal presented a splendid portrayal of an aged man. His acting, even to the smallest details, was superb. But his Akim possessed the majestic dignity of Richelieu rather than the entirely natural dignity of the earnest but unlearned peasant.

Mr. Gold, as Peter, the Jewish farmer who is poisoned by his wife, gave a very creditable performance, as did also Mr. Young in the character of Mitritch, a soldier who has turned farm laborer.

Mrs. Adler impersonated Anaisa in the careful, thoroughly artistic manner that characterizes all of her performances. Mrs. Abramowitz, as the scheming, unprincipled mother, Matrona, gave the most accurate, well ordered and in many respects the most intelligent portrayal of the evening. Her grasp of the role was perfect, and her acting was very strong and impressive. Mrs. Thomas-Selovsky, as Akulina, married her otherwise excellent portrayal by exaggerating the comic side that Gordin has given to the character. A remarkably good bit of acting was done by the little daughter of Mrs. Abramowitz. She played the role of Anaisa—and played it splendidly. The minor roles were for the most part in good hands.

The mounting of the play was far superior to that usually seen in the Jewish theatres. The scenery, built especially for the production, was accurate and well painted, and the costumes, which were brought from Russia by Mr. Adler especially for use in this play, were many of them very handsome.

THEODORE ROBERTS.

The pictures on the first page of THE MIRROR this week show Theodore Roberts in the character of Simon Legree in Uncle Tom's Cabin, that he assumed in William A. Brady's revival of the famous play in the Academy of Music last season. Mr. Roberts' characterization of the brutal slave-owner will linger vividly in the memory of every one who saw it. It was a powerful, sharply drawn picture that showed Legree's every trait. The performance was a triumph for Mr. Roberts and was pronounced the finest ever given of the role. Legree is but one of a large number of vigorous American types that Mr. Roberts has enacted with great success. It may be said without reserve that in the depicting of such characters Mr. Roberts is equaled by no actor on the stage to-day. Among his many parts, two that stand out in especially bold relief are the brawny Western sheriff in Sue, and the bluff, big-hearted ranchman, Camby, in Arizona. Mr. Roberts intends to devote himself to originating American character roles, and his choice will undoubtedly add new laurels to those he has won in the past. Recently Mr. Roberts closed a special engagement with James K. Hackett, having played Don José in Don Caesar's Return, and last evening in Mr. Brady's Boston revival of Uncle Tom's Cabin, he again took the part of Legree. In the pictures Mr. Roberts' famous dog, "Dan," also is seen. "Dan" is Mr. Roberts' constant companion and is a splendid specimen of his kind. He is an actor as well, and is now appearing with his master in Uncle Tom.

MRS. DENMAN THOMPSON ROBBED.

On Friday, Oct. 4, when the Denman Thompson company was playing in Ithaca, N. Y., a thief entered the baggage car of the company and took from the trunk of Mrs. Denman Thompson and her daughter-in-law, Mrs. Franklin Thompson, stock certificates and bonds worth \$80,000, and jewels valued at \$10,000. The theft was not discovered until Oct. 6, when the company arrived in Albany. Detectives were immediately put on the case, and on Friday last they arrested Charles Morris, a car inspector of the Lehigh Valley Railroad. Morris confessed his guilt, and most of the stolen property was recovered.

The latest Parisian success is Delectus, Paris, Aglaia, the new handkerchief perfume. Used by those who appreciate the most delicate, refined odor. Delicacy and distinctiveness.

PERSONAL.



Photo by Marcus, N. Y.

NILSSON.—Carlotta Nilsson, who has been playing the part of Princess Margaret in Joan of the Sword Hand, is reported to have made a distinct success in that character.

TABER.—Robert Taber is credited with a pronounced hit in Isaac Henderson's play, The Mummy and the Humming Bird, produced by Charles Wyndham in London, although the play is notably successful.

ELLISER.—Effie Ellisler is visiting her husband, Frank Weston, in Chicago.

LACKAYE.—Wilton Lackaye bought last week the residence, No. 65 West Ninety-second Street.

RIDDLE.—George Riddle began his season of Shakespearean recital yesterday, at Yale University.

MCCARTHY.—After having witnessed E. H. Sothern's production of his play, If I Were King, at the Garden Theatre, Justin Huntly McCarthy will sail for London on Wednesday to conduct the rehearsals of the production of the play there.

EDISON.—Robert Edison, it is understood, is to star next season under the management of Henry B. Harris.

WALCOT.—Mr. and Mrs. Charles Walcott have been engaged for Amelia Bingham's company, in which they will make their first appearance Jan. 23, at the Bijou Theatre.

SCOTT.—Grayce Scott has been engaged for the ingenue role in New England Folks.

ROGERS.—Della Rogers, the noted American soprano, whose home has been in Paris for several years, has been engaged to sing in German opera for a term of six months, at the Elberfeld Theatre.

PENFIELD.—Mary Penfield celebrated her birthday on Oct. 9, and among other congratulations received letters from Arthur Wing Pinero and Sydney Grundy.

STODDART.—J. K. Stoddart, the veteran actor, now starring in The Bonnie Brier Bush, will be the guest of honor to-day (Tuesday) at the luncheon and reception of the Twelfth Night Club.

CADIEUX.—Little George Cadieux, son of M. A. Cadieux, and the Dickey in the school scene of Tom Moore, Andrew Mack's play, although but five and a half years old has been a model for artists and is now playing his first speaking part. One day last week Master George called upon Cardinal Gibbons in Baltimore and amused that prelate by going through his part in the play, being rewarded with a blessing.

BROWN.—Colonel T. Allston Brown was last week obliged to consult a physician and take a dose of medicine for the first time in his lifetime—which covers a period of sixty-five years. The Colonel's ailment is only a severe cold, and he expects to be rid of it within the week.

HARKINS.—D. H. Harkins returned to New York last week after a long absence in Europe.

SMALL.—Frank Small, after several weeks in hospital, is about again as vigorous and good-natured as ever.

LE MOYNE.—Sarah Cowell Le Moynes did not appear in St. Louis Sunday night, as she was slightly indisposed.

LITT.—Jacob Litt left yesterday for a ten days' visit to his Western theatres.

WEDDING BELLS START DODO'S TOUR.

King Dodo, that has been a Chicago success for many weeks, started its road tour on Monday under the immediate personal auspices of Dan Cupid. Just previous to starting on the road Mr. Tuck, first violin of the King Dodo orchestra, and Mr. Aldrich, a prominent young society amateur of Chicago and member of the King Dodo chorus, proceeded to Geneva, Lausanne, accompanied by Phrynette Ogden and another young member of the feminine chorus contingent. The two couples were there united in the bonds of matrimony and joined the rest of the company at the railway station cheerfully endeavoring to look unconscious and hide their happy blushes. Of course the blissful state of these was promptly discovered by their anxious companions. Business manager Clark telegraphed the interesting news to Manager Henry W. Savage, who promptly wired that the entire company be entertained at a banquet after the performance at Springfield, Ill., on Saturday night.

Attractions booked at Metropolitan, Portland, Ore. Write or wire George L. Baker, manager.

Manhattan Borough.

ACADEMY OF MUSIC (110-112 Madison St.), Ma-
son Ave. Performance and Ball Spanish Song
and Dance. 8 p. m.

PAIRY AND POLLOCK ST., Mrs. R. H. Spencer Street in
the Park.

HIDE AND HIDEWAY'S (240-242 Adams St.), Vari-
ous and every afternoon and evening.

NOVEMBER (100-102 Adams St.), Street and
Adams St. 8 p. m.

GRAND OPERA HOUSE (11th Pl., nr. Fulton St.),
The Heart of Maryland.

PATTON (1st Ave., opposite Taylor St.), Grand Pas-
sion.

UNION (124-126 Grand St.), Frank B. Carr's The
Heart of Maryland.

LYONS (Madison Ave. and Leonard St.), The Man-
agement.

CRISTIAN (Fulton St., opposite Grand Ave.), Race
Street in East Lyons.

AMPHION (37-41 Jackson Ave.), Edward J. Mangan
and Miss Louis in The Christian.

STAR (301-311 Jay St.), nr. Fulton St., Weber's
The Heart of Maryland.

COLUMBIA (Washington, Tillary and Adams Sts.),
Heavy Greenwell Street in Newark.

GAYETY (Broadway and Middleton St.), Happy Street
in New York.

BECK (Smith and Livingston Sts.), In Australia.

MONTAIG (302-304 Fulton St.), The King's Con-
-44 plus 30 plus 1 to 6 p. m.

GOTHAM (Fulton St. and Alabama Ave.), William
Street in East Lyons.

ORPHEUS (Fulton St., Backwell Pl., Flatland
and Fulton St.), Variety, Song, and dancing.

POLLY (Orleans Ave. and Debarre St.), Vandalia
every afternoon and evening.

Irving Place—A Blank Page.

Dr. Gerhart Mohl	Otto Othorst
Achilles Homann	Franz Kierschauer
Curt Homann	Mathias Candelus
Amalie Homann	Herzoline Warten
Othfried	Maria
Paul	Grethe
Professor Degenmeyer	Willy
Domine	Clara
James	Frankel
...	...

A comedy new to America, entitled *A Blank Page*, was produced at the Irving Place Theatre last Tuesday evening. Its author, Ernst von Wolzogen, has succeeded admirably in fashioning a thoroughly delightful and amusing play throughout its three acts. *A Blank Page* shows no falling off from the high standard of humor set by its builder. It is a comedy of family life, but it is as well rounded, as complete and as suppositively funny comedian taken from French sources, which revolves around the inevitable father-of-husband-wife and the other women.

Frédéric Kupfer, the Frou-Frou-like Paula, played with complete understanding of her part. He was, in all truth, a child. There was none of the grown-up quality one generally sees in work of matured players who impersonate children. A capital bit of character work was done by Johanna Clausen-Koch as Theresa, the professor's old maid servant. For Herr Ottherr's Professor Mohl there can be nothing but praise. He played it in exactly the right tempo. This may be said of all the members of the company. There was not a moment's let-up through the whole play. Everything went with a dash. Herr Clausen played an easy part in a very excellent manner. Herr Kierochner, as the peppy colonel, displayed the technique which is inseparable from his work. The mounting of the piece was excellent.

Musical comedy in three acts; book by W. Brown; music by R. Jackson. Produced Oct. 10.

French. Marie is an entertainment that is almost indispensable. It is a wondrous hodgepodge of comedy, opera, burlesque, musical comedy, farce, and what not else, all jumbled together in inextricable confusion—amusing enough at times, to be sure, but fearfully and wonderfully commingled. As nearly as could be figured out by the exercise of disavoyant powers, the plot was somewhat like this: Marie and Adèle Malatois, a couple of middle-aged women, somewhat eccentric, live in France, where they run a boarding house, and are in a way to inherit much money from an uncle who hangs out in Bombay, India, although they don't know this. Marie is about to wed Eduardo Gumpshion, a chicken-hearted underhand, and Adèle is soon to marry Francis Beaumare, a plotter, when the trouble begins. The two ladies learn by accident of the uncle's death, and resolve to pull off the bag, and secure the ladies may be informed of their riches. The uncle, who, curiously, has just begun to die, who should arrive but Castafors, of Bombay, who gives the whole snafu away, because he thinks he sees a chance to marry one of the ladies himself and corral a certain proportion of the money. Castafors brings along the uncle's will, and deliberately perverts its allotments, saying that 50,000,000 francs are left to the Malatois. A blonde girl that marries second, and only a fraction to her who marries first. He berates the first, and the second will give him time to assume the affection of the first, so that he can wed after placating the other. But the ladies appear to suspect that there is something doing. They decline to go in on any such deal, each paradoxically wishing to refrain from marrying first. Moreover, they refuse to move, bag and baggage, to Bombay, to see what it is about the thing any way. Three scenes later, the two fail to settle matters, and the Malatois bloom up in the last act at a riding academy in Paris, where it is, as I discovered, that the game was really to be equally divided between the two, and they pair off with the men that like and all is bright and gay.

There is much that is essentially Teutonic in the fabric and the execution of the comedy. Its humor is usually ponderous and unfunny, and its construction is distinctly cumbersome. Occasional scenes there are extremely good, amusing or beautiful or tuneful, but the rest are sure to prove as dolorous as a funeral chant and to oppress the spectator with an earnest sense of boredom. The lyrics are unanimously poor, some, and the music, rattling through all the commonest hackishness, is enjoyable only in its while only. The best song in the delectable and one that can well wax popular, is that at the most at the end, called "Amelia," which is full of real single and rhythm, and caught on so pronouncedly that every one hummed it coming out. This, too, is worked in a unique setting, the so-called riding academy, which looks more like one-ring circus. The entire chorus enters in circus top, followed by a fat woman, a living skeleton and a dwarf, and to mention a man and woman that is to a tragedy and do something thereon. Eleanor Falk comes in after this bunch mounted upon a high-school horse, and sings a song while riding around the ring, the horse cleverly dancing in perfect time with his human companions in the chorus of the number.

Scenery of greatest beauty, costumes of amazing elaborateness, and novel effects galore were lavished with a prodigality almost unexampled. A charming picture was the end of the second act, and the last scene of the third act, a splendid conflict apparently between a knight, a knight at center, and probably topped up by a powerful sea. The stage was fairly well used, and

An original idea in one scene of the second act was the employment of a series of living pictures to introduce ballet numbers, the power eventually leaving their postures in each picture and strolling down on the stage to dance. Any one that cares to see an entertainment absolutely unlike anything seen before should take in Sweet Maria. The house was packed at the opening performance and during each succeeding representation last week.

Play in four acts by Sydney Grundy. Produce
Oct. 12.

Harriet De Castro	Mrs. Charles Walcott
Isabel De Castro	Arthur Gaillet
Isabel De Castro	Demanda May
Mary	Miss Petrice
Isabel De Castro	Frank C. Bangs
Max Berenford	Harry B. Staunton
Ned Warrander	William Ruster
Rev. Mr. Wilcox	Charles F. Gotthold
Mr. Wicks	Oswald Favre
Mr. Wilson	James J. Hadd
William	Louis Manderson
Pringle	L. F. Morrison
Dick Remshaw	Stephen Wright

At the Lyceum Theatre on last Saturday evening a new play by Sydney Grundy, entitled *The Love Match*, was presented for the first time by Bertha Gelland and her supporting company. The introduction of the piece was not attained by advantageous circumstances. It was brought forward to take the place of the disappointing dramatization of "*The Forest Lovers*"—such an amiable friend is pressed into service at the Lyceum to supply the place of a summer stock at odds left vacant on the whole tardily by the success of "*The Forest Lovers*." Little is expected of the amiable friend if he proves entertaining the hostess in delight. If he proves dull he is to be forgiven promptly. Upon this footing precisely the audience at the Lyceum received Mr. Grundy's play. Every entertaining episode was generously applauded. Every tiresome scene was accepted graciously. There was no time to spare. The play will have to be repeated in order to give the audience a chance the reputation of the author of "*The Wind*." It is an odd mixture of force and emotion, drama, having few of the better qualities of either. The first, second and fourth acts are almost entirely farcical. The third act, with a few introductory lines, would by itself make a capital curtain-raiser of the old-fashioned emotional sort. The play is not well built. It is a mixture of "crazy quilt" rather than a proper woven fabric.

The heroine of the story, Fanny De Castro, is a young woman who, several years before the opening of the play, took her matrimonial affairs into her own hands, ran away with an English officer, was disowned by her parents, and, finally, discovering her husband to be a bad Irishman, left him and returned to her old home, which, in the event of the death of her father and mother, had passed into the hands of her aunt, Miss Harriet De Castro. Her next scene in the drama are given over to the disclosure of the character of Miss Harriet. She is a dictatorial, selfish, proud lady of sixty odd years, who as the head of the De Castro family, makes his good natured brother, Roland, and makes him miserable for her two nieces, Fanny and Dora, and, indeed, for every one who has the ill fortune to come in contact with her. Miss Harriet has married a secret and her undertow is marriage, a secret and to resume her maiden name. In consequence the heroine, supposed to be unmarried is besieged by suitors, one of whom, Max Berensford, wins her affections. She finds herself in a most uncomfortable position—she cannot permit Berensford to make love to her—neither can she reveal to him the fact that she is a wife. At this juncture the blackguard Dick Harcourt enters the scene. He is a sentimental and romantic villain. He is a

at first to desert money from the De Castrons, and, failing in that, resorts to burglary. There is in the house a famous old portrait of an ancestor of the De Castrons. This portrait somehow resolves to steal. Panny, at about the same time, resolves to escape her troubles by running away. She visits the picture gallery of a manor-house at midnight to take a last look at the portraits of her parents. While she is the Remshaw breaks the lock of the outside door, enters, and rips the celebrated portrait of the De Castrons from its frame. The lady who hangs her burglar husband's face next to hers, there is a really fine emotional scene here. The wife is apparently to the husband the depths of his lying. The husband, repentant, promises to leave England, and to give her no further cause for anxiety. As he is about to depart from the room Beresford enters. He has seen the outside door standing open, and, suspecting trouble, comes to lend assistance. The situation is tense. Beresford, believing that he has interrupted a clandestine meeting between the woman he loves and a rival, is about to retire, but Fanny explains the situation, and also explains her previous conduct to the Beresford. On her acknowledging that Remshaw is her husband, the burglar is permitted to depart. The next morning his dead body is found in a mill-race. He has drowned himself. Panny, now free of matrimonial entanglements, has a stroke of an and unexpected good fortune. On the back of the mutilated portrait is found another portrait written by her father, in which he leaves to his entire estate. Thus the arrogant Miss Heston is deposed, and the heroine steps into her father's fortune, adjusts the difficulties of minor characters, and is free to bestow her grace on her noble wife Beresford.

Bertha Mallard, in the role of Fanny, made most of the opportunities for the play after her. She was a warm and attractive character, all, and in the more strongly emotional scenes, particularly in the interview with her husband in the third act—she rose to a fine point of dramatic fervor. She did not realize the lights and shadows possible in the role, but her impression in its entirety was pleasing. Harry B. Ford was earnest and manly as Max Barwood. The role offered little chance for more than a merely commonplace acting. Mr. Barwood's pervasion was as effective as well might be the circumstances. Stephen Wright gave a well-balanced, finished portrayal of Dick Deveraux. A manly, though short, in one of the scenes, the actor made it stand out as a bold relief. Frank C. Baker represented the house-master Thomas. Edward Thompson

Mrs. Charles Walcott, as Harriet De Castro, the unpleasant aunt, displayed in profusion the best qualities of her finished and long admired art. Her impersonation was without a flaw—well balanced, clear cut, and complete. Deronde Mayo, as the younger niece, Daisy, was bright, attractive, and genuinely girlish. In the scene that gave her an opportunity for strong dramatic work she ably and effectively assisted.

The play was nicely mounted, some of the gowns were wonderfully handsome, and the stage management, though conventional, was satisfactory.

**Romantic play in four acts by Justin Huntley
McCarthy. Produced Oct. 14.**

Francis Villon	K. H. Sothorn
Louis XI	George H. Wilson
Tristan L'Hermite	Arthur A. Lawrence
Olivier Le Dain	John Pinclay
Théobald D'Amigny	Norman Gonsler
Joel Le Jours	John C. Gault
Henry	Spence C. Mather
Guy Tabarot	Rowland Buckstone
Oolin De Cayoux	Herbert Ayling
Jehan Le Loup	William Park
Chasin Cholet	William J. Galt
Ernest	Frederick Letto
Trois Echelles	Malcolm Bradley
Petit Jean	George C. Raye
De Lau	Frederick Courtney
Pommet Du Riviere	Paul S. Hansen
A.	Charles Vane
Tolson D'Or	Francis Powell
Montjoye	Charles Richmond
Captain of the Watch	Ocellin Lofton
Katherine Du Vancelles	Fanny Short
Francis Villon	Clara Blandick
James D. H.	Charlotte Dumas
Johnston La Belle Beaumiere	Edou Logan
Blanche	Rachel Green
Guillemette	Marjorie B. Caster
Isabelle	
Quinn	

At the Garden Theatre last evening E. B. Sothern confessed the failure of Richard Love lace by offering a new play, *If I Were King*, a four-act romantic drama by Justin Huntley McCarthy. There was present a very large and nice audience, for much had been said about this new play based upon the indubitably picturesque personality of Francois Villon, the poet, the knave, the vagabond, made most familiar to modern readers perhaps by the *Ballad of Francois Villon* and even a tale, "A Looking for the Night," which has been acclaimed as the best short story ever written.

In the play Villon gains the confidence of Louis XI, exalts himself to the rank of a leader of the King's army, and saves Paris by defeating the besieging forces of the Duke of Burgundy. Louis, however, as in Marouat at Rancogne has gone forth in disguise to learn whether treachery lurks among his supposedly loyal adherents, and he meets Villon at the tavern of the *Fir Cene*. Villon reads his newest ballads treacherous to the King in intent, and willows which were done for the King of France, although not borrowing largely from Francis Wilson's familiar ditty of similar refrain in *He's a King*. Suspicious of Villon, Louis makes the adventurer practically mayor of Paris, giving him power well nigh absolute for one week, at the end of which he must die. Villon, who loves court lady, Katherine de Vaucelles, sets about to win her and to give his fellow-citizens almost free rein in the one short week. Never do Villon dream that a lady of Katherine's rank would stoop to him, and the King, who is doubting the sincerity, sets ardently that Villon shall win her fairly by life shall spared. Villon promptly proceeds to win her by fair means, and his sentence is commuted to nothing worse than banishment. But Katherine goes with him and he cares not.

if some one had produced it I were King
few years ago it might have succeeded in spite
of its hopelessly conventional title. But it com-
pares in no way with so many recent roman-
tically played, even with some seen at the Third Av-
enue and the late Star Theatres. Its action is
painfully vague and indefinite, not to say slow
and its characters are so sadly undefined that
one is, speaking colloquially, kept guessing. The
only action in the first act, for example, was
a sword fight done in darkness, an effect borrowed
from Clyde Fitch's *The Climbers*, but Mr. Fitch's
scene made its point and this one did not. The
whole thing is so made. It is consistent
penned for the most part in olden style, but
lapses, now and then, into wonderful up-to-date
language, with naturally resultant loss of effect.
It is, in entirety, a pretty bad specimen of

Mr. Sothorn did his noble best for a sketch Villon almost radically at variance with the character of that unusual person. The type, as shown by Williamson, was let out by the artist as a caricature, and the audience was injected. Villon was virile with all his faults but the Villon of the play seems never to know again employing a colloquialism, where he is Mr. Sothorn plays the part delightfully, course, but on this basis.

Cecilia Loftus was supremely lovely as the infatuated Katherine, and she played her over-scene with fine intelligence, skill and delicacy rather than with customary blusterousness of stage romantic heroines. Each effort of her made for consistency, intellectual as well as dramatic, and she scored magnificently in scenes of vantage. George W. Wilson gave extraordinarily bad performance of Louis, falling in every point that offered, and John Jordan showed his lack of an Irving's grace in the character on Oct. 25. Arthur C. Leavince and John Findlay seemed also out of their element in their respective roles, but there were excellent minor portrayals by Harry Carvell, Sydney C. Mather, Rowland Beaton, Malcolm Brainer, Charlotte Deane, the Logan, and Susanne Shiden. The rest was generally acceptable.

The scenery was fairly good, but too small and the same observation applies to a major of the dresses. Later, Mr. Sothorn will rev Hamlet.

Musical comedy in three acts; book by H. B. Smith, and music by Rigmald De Kov. Preformed Oct. 14.

[illegible]

The Casino, where the airs of Florodora echoed for a dozen moons, sounded a new last evening when Anna Held and F. Elmer Jr.'s, company gave New Yorkers their view of The Little Duchess, a musical comedy by Harry E. Smith and Randolph B. Koser.

ently The Little Duchess has had presentations in Baltimore and Washington, whence good reports of it reached here. There was a crowded house on hand last evening.

Clara de Arion, an actress of Paris popularity, is the Little Duchess. She assumes the title of Countess, where we see her first, in order to dodge certain creditors of her dissipated old mother, Countess de Arion, whose debts the creditors were for her to pay. The Little Duchess is the wife of the Count de Arion, and the number of her admirers is large. Her choice among them is a gallant young English officer, Captain Ralph Rogers. Pretty soon there comes the news that the creditors have seized the Little Duchess' apartments in Paris. Fortwith she and her admirers repair to the gay city, where the next two acts pass, two acts devoted to the tangle and untangling of numerous complications, with everything coming right in the end, Clara, of course, winning Captain Rogers.

This plot, some of the incidents of which are admitted as the programme to have been adapted from the French vaudeville *Blanche*, takes up hardly more room in the comedy than it does here. It is not obtruded enough to make one consider the why and wherefore of what-over happens, but forms a serviceable peg on which to hang a plentiful portion of musical numbers. These have been contrived in the prevailing mode, and are of varied styles from serenades to skirt dances. All the airs are pleasing, not startlingly original, fashioned with a keen eye for popularity. That some of them will catch on there can be no doubt. Mr. Smith has supplied a cluster of lyrics that rank among his best, and has furnished the numerous comedians of the company with liberal chances for laugh-making. But it is as a spectacle that *The Little Duchess* wins success. Without reserve it may be said that in point of stage dressing nothing that has been seen here compares with this production. The entire investment, costumes, scenery and properties are the limit in luxury. Each woman in the cast, from Miss Field to the newest chorists, shines resplendent in half a dozen gowns that more men can only describe as gorgeous. And then the wearers of the costumes are also of a very high grade of beauty, the chorus being the best in this respect that memory wots of.

Miss Field herself was well fitted in the title-role, and was fully equal to her task. She played with her usual daintiness, and spoke and sang with that pretty little accent that is all her own.

Of the comedians, Charles A. Bigelow, who was featured, had the biggest chance, and made a very comical figure as a bathing master. He had a menagerie song in the second act that was one of the hits of the evening. Joseph W. Herbert, as an excitable duellist; George Marion, as the uncle; Charles Swain, as a jealous Russian sleuth, and Eva Davenport, as his loveless wife, chimed in as funmakers and to good purpose. Sydney Barracough, who made his debut here, has a baritone voice of good quality, and is a pleasing actor. Billy Woods, who plays Wynne, filled little roles gracefully, and Annie St. Tel scored a strong success with her dances. The chorists were not only beautiful, but lively and well drilled, and went in fine style through their dances, that were artistically devised.

What with its magnificent settings, pretty music and pretty girls, *The Little Duchess* ought to have a long and iterative reign at the Casino.

Broadway—Faust.

Last Tuesday evening, and at four later performances in the week, the Castle Square Opera company at the Broadway Theatre appeared in *Gounod's Faust*. The audience on Tuesday night was very large and was as enthusiastic in its appreciation as the audience that witness the performances of this company usually are. A Reginald Roberts, who sang the title-role, again gave evidence of his steady and sure advancement in his art. Although his voice is not thoroughly well suited to the role, he sang effectively. His acting was graceful, and he well deserved the plaudits that he won. Herman Devries, of the Chicago Musical College, appeared for the first time with the company in the role of Mephistopheles. His voice, rich and well cultivated, was heard to good advantage, and he gained the admiration of his hearers at once. His acting, however, was at times rather stilted. Winfred Goff was a capital Valentine both vocally and dramatically, and J. Parker Combs was a satisfactory Wagner.

In the role of Marguerite, Gertrude Hennison displayed her full, sweet voice, that has made her a favorite with patrons of the Broadway. Marion Ivel, the Sibel, again showed improvement over her early performances, singing with splendid ease and grace, and Ethel Houston De Fre was in every respect an acceptable Martha. The chorus, long familiar with the opera, sang with more than its usual gusto, and the orchestra was well guided by Emerico Morreale.

THE BOHEMIAN GIRL.

Last evening the company appeared in *The Bohemian Girl*, and despite the timeworn condition of that opera and the very disagreeable weather the audience was large enough to well-nigh fill the house. The presentation was, on the whole, quite as satisfactory as was to be expected of the admirable Castle Square company. The one fault, noticeable in all the principals and in the chorus, was that, through long familiarity with the opera, the singers displayed all of the artificiality that tradition has built around the simple old work, and rarely did they touch the real sentiment of it. Reginald Roberts sang the role of Thaddeus in buoyant, vigorous fashion. Winfred Goff as Count Arneheim was excellent vocally, but he made his entrance and exits and departed himself while singing in the manner of a concert soloist. Francis J. Boyle was a lusty, vigorous and altogether prize-worthy Devilshoof. George Tannery, as Florestine, was not successful either in his singing or acting. Gertrude Hennison was a very delightful Arline, and in the familiar songs her sweet voice was displayed to splendid advantage. Marion Ivel was a capital Queen, and Nora McGahan sang the small role of Buda very acceptably. The chorus sang vigorously and effectively, and Gustav Hinrichs directed the orchestra with his customary skill.

Murray Hill—Richelieu.

Daniel B. Randmann began his second engagement as "visiting star" with the Henry V. Donnelly Stock company at the Murray Hill Theatre last evening. The play was *Bolwer Lytton's Richelieu*. The audience, which was composed for the most part of regular patrons of the Murray Hill, filled every nook and corner of the theatre—giving proof, by its size and interested attitude, of the wisdom of Mr. Donnelly's habit of presenting examples, each season, of the classic repertoire.

The performance was in every respect a worthy, though not an illuminative one, nor by any means a gorgeous one. It was dignified, artistic, and interesting, and it was of service to the stage, since it gave a clear idea of the play of *Richelieu* to many who may not have had opportunity before to learn its beauties. That the presentation was appreciated by the patrons of the Murray Hill was evidenced by the close attention paid and the frequent applause.

Mr. Randmann's *Richelieu* has long been known to older playgoers in this city. It is one of the best of his impersonations—one in which his mannerisms of speech and action are hidden in the character portrayed. His monotonous fashion of reading is not unnatural in the role of the great Cardinal. His stilted manner is appropriate to the character. He was very sincere and therefore impressive in his performance, and he won the sympathy and approval of his audience.

The members of the regular company who appeared in support of the star almost without exception played in a modern, colloquial fashion that was in strong contrast to Mr. Randmann's rather stilted methods. William Brownlee, as the Chevalier de Mazarin, was easily, bold, and graceful in bearing, and in his readings he evinced careful preparation. N. Sheldon Lewis

played *Barabas* in a broad, vigorous style that was wholly satisfactory. Robert McWane, Jr., was excellent as Joseph, and John A. Roberts was very acceptable as Louis XIII. The other male roles were for the most part well played.

Alice Johnson, as Julie de Mortimer, acted in a manner that left no opportunity for any but favorable criticism. She was delightfully gracious and charming, attractive in appearance, and most sincere in her emotional scenes. Laura Hope Crew, as Marion de Lorme, was likewise worthy of praise.

Next week, *Twelfth Night*, with Marie Walworth as Viola.

American—La Tosca.

The American Theatre Stock company revived *La Tosca* last night before a very large audience. As the play is probably the most difficult the company has yet attempted it is not unlikely that the performance will improve considerably before the end of the week. James E. Wilson's Scarpius lacked the subtlety that would enable such a man to gain his ends in real life. Jennaline Rogers in the very trying role of Floride Tosca was acceptable. Robert Elliott was a picturesque and dashing Mario. The Queen Caroline of Julia Blanc was on a par with her generally careful and effective portrayal. Georgia Welles made a graceful and attractive boy, as Geronimo. The rest of the cast was fair and the scenery and costumes were excellent. Next week, *My Partner*.

Third Avenue—A Tipperary Christening.

Musical farce-comedy in three acts by Ramsdell and Ashner. Produced Oct. 14.

Jeremiah Mcweeney Tony Kennedy
John J. Sheehan John J. Sheehan
Joe Mcweeney Edward Hayes
Colonel Bunker Hill Joseph Russell
Guggenheimer Harry Willis
Hasty Hastings James Money
Joseph Dawley Frank Rushmore
Harry Fairweather George J. Wrenne
Kitty McCarthy Mona Wynne
Mrs. McCarthy Joseph Conlan
Mrs. Mcweeney Ida Holbein

At the Third Avenue Theatre yesterday afternoon still another new play had its first New York production, when *A Tipperary Christening* was presented. The musical farce-comedy, as it is called, is in reality nothing but a series of specialties, and contains practically no plot. This fact, however, did not prevent its cordial reception by the audience, that was evidently pleased.

John J. Sheehan and Tony Kennedy who are starred as Owen McCarthy and Jeremiah Mcweeney, respectively, acted in their customary boisterous fashion, and introduced in the last act their specialty that is familiar with the patrons of the vaudeville and burlesque houses. Joseph Conlan was easily the best in the cast as Mrs. McCarthy, a typical Irish woman. Joseph Russell was good as Colonel Bunker Hill, a politician. Harry Willis was amusing as Guggenheimer, a German policeman. Mona Wynne was a fetching Kitty McCarthy, and also introduced several clever dancing and dancing numbers. The specialties, that were all pleasing, included Hayes and Wynne, in a double dancing specialty, the Sisters Reid in spectacular dances, and dancing and kicking set by Joe Conlan. Next week, *The Queen of Chinatown*.

New York—Florodora.

The production of *Florodora*, which had a long run at the Casino, was transferred to the New York last evening and was greeted by the same old fabulous business. The cast remained the same as during the latter days at the Casino, and every one of the principals—Edna Wallace Hopper, Helen Redmond, Robert E. Graham, Cyril Scott, Sidney Deane, James A. Kiernan—the immortal double act and the rest came in for hearty receptions. The beautiful scenery was again on view, and the shift is intended to last till the next New York burlesque is in readiness.

Metropolis—A Hot Old Time.

The Metropolis was filled to the doors last night with an smiling and hilarious audience ready to laugh with John and Emma Ray in their fresh version of *A Hot Old Time*. The adventures of Mooney were an idyllic pitfall as ever, and the stars have a company including T. F. O'Malley, Ben T. Dillon, John Turton, A. H. Weston, T. De Forest, Joe Allen, F. B. Spellman, Mortimer Bassett, Lillie Doherty, Annie Doherty, Irene Young, Pearl De Forest, Carrie Ward, Norine Dunham, Vernia Ross, and Violet St. Clair.

At Other Playhouses.

ACADEMY OF MUSIC.—Arline is delighting crowded houses.

BLISS.—David Ward's success in *The Auctioneer* remains undiminished.

CRITERION.—William Faversham remains in *A Royal Rival*.

DALY.—The Messenger Boy continues.

FOURTH STREET.—John B. Kellard in *The Cipher Code* once his engagement next Saturday. New England folks will follow.

GARRICK.—Charles Hawtrey in *A Message from Mars* is a success.

HERALD SQUARE.—Dan Daly in *The New Yorkers* has caught on.

KNICKERBOCKER.—This is the last week of the Rogers Brothers in Washington. Sir Henry Irving's engagement will begin next Monday.

MADISON SQUARE.—The Liberty Bells is the hit.

MANHATTAN.—Mrs. Fiske and her company appear in *Miranda* of the Balcony before large audiences.

REPUBLIC.—J. H. Stoddard in *The Bonnie Brier Bush* is playing to deservedly good business.

SAVOY.—Louis Mann and Clara Lipman in *The Red Kloof* remain two weeks more. Oct. 30 will see the production of *Eben Holden* with E. M. Holland in the title-role.

WALLACK'S.—James K. Hackett in *Don Cesar's Return* is popular.

SAID TO THE MIRROR.

CHARLES ARTHUR: "I am playing in John Mason's company in *The Altar of Friendship*. As I was entering the stage door of the Hollis Street Theatre, Boston, recently, I was arrested on a charge of swindling. I explained to the constable that he had the wrong man, but my explanation availed nothing and I was taken to the station house. There I convinced the authorities that the man who uses my name was a fellow who several times previously had been wanted for forgery, embezzlement, etc. Their description of this man of course did not tally with me, so I was at once released and got back to the theatre just as the curtain was going up. The affair got into the Boston papers and has caused me endless annoyance."

TOMMY SHERRER: "The Victorian Cross, that is in the repertoire of my company this season, is not in the least similar to *The Parish Priest*, as stated by *The Mirror's* Greenville, Pa. correspondent. Mr. Whitehead is the play's author and I pay royalty for it to Nathan Appell, of Harrisburg, Pa., so that it can be seen *The Victorian Cross* is in no way an infringement of any one's play or producing rights."

MARY GREENFIELD: "I wish to extend to you my most grateful thanks for the privilege of having letters and cablegrams directed to the care of *The New York Dramatic Mirror*. Letters come to me from India, Australia, Paris, and London, and no matter how much I travel about they always find me. This is a very great convenience, and I trust that the readers of *The Mirror* appreciate this privilege as much as I do."

ACTORS' CHURCH ALLIANCE NEWS.

The twentieth regular service of the New York Chapter of the Alliance—the first of the current season—will be held next Sunday evening at eight o'clock at the Parish House of the Church of Zion and St. Timothy, West Fifty-sixth Street, between Eighth and Ninth Avenues.

The preacher on this occasion will be the General Secretary of the Alliance, the Rev. Walter E. Bentley, who will recount his recent experiences in England in behalf of the cause, under the title, "My Summer's Tour in Behalf of the Actors' Church Union of England and its Results." All members of the Alliance and of the dramatic profession are cordially invited. The offering taken at this service will, as usual, be devoted to the work of the Alliance. The October reception will be held at the Parish House of Zion and St. Timothy, the afternoon of October 28, from 2:30 to 5:30 P. M.

The eighth regular meeting of the Executive Committee of the Boston Chapter was held in St. Paul's Parish House on Oct. 7, at 11 A. M. The following members were present: The Rev. Herbert S. Johnson, the Rev. T. R. Kimball, Messrs. Ernest N. Bagg and Frank D. Friable, Mrs. J. L. Seelye and Miss Anna R. Prout, secretary. After the adoption of the secretary's report the question of headquarters for the Boston Chapter was discussed and referred to the Executive Committee. Several dramatic members having volunteered their services for a proposed benefit for the Boston Chapter, a special committee of five was elected to arrange for the benefit. Rev. T. R. Kimball, Mrs. J. L. Seelye, Miss Prout, Mrs. Charles H. Bond, and Professor Geddes constitute the committee. Another committee, consisting of the Rev. T. R. Kimball, Frank D. Friable, and Ernest N. Bagg, was appointed to draft appropriate resolutions over the great loss the Chapter has sustained in the death of its president, the late Rev. Henry M. Torbert, after which the meeting adjourned to Nov. 4.

The Boston Chapter of the Alliance has grown to such proportions that it has decided to establish headquarters in some central location, providing sufficient money is raised to pay the rent and running expenses of such a place. An office and adjoining club-room and later a gymnasium in connection are proposed. In the club-room will be found books, papers and the current magazines for the convenience of Alliance members and all those of the dramatic profession visiting this city who wish to avail themselves of its privileges.

It is proposed to fit up these rooms attractively and use them for a general meeting place of the society and of those interested in its work. A benefit performance is being planned to take place early in November to raise the necessary funds, a committee of five having entire charge of the affair. They are Mrs. J. L. Seelye, of the Castle Square Company, chairman, Mr. Charles H. Bond, the Rev. Thaddeus R. Kimball, Professor James Geddes, Jr., of Boston University, and Anna R. Prout.

Contributions of money, books, magazines, pictures and furnishings for these rooms will be gratefully received and may be sent to the treasurer, the Rev. T. R. Kimball, No. 2 Decatur Street, Boston, or to the secretary, Anna R. Prout, No. 82 Chandler Street, Boston.

THE Taming of the SHREW REVIVED.

At the Fulton Opera House, Lancaster, Pa., Oct. 10, Charles B. Hanford, supported by Helen Grantly and a capable company, revived Shakespeare's *The Taming of the Shrew*, and thoroughly delighted a large audience. The cast:

Baptista P. A. Henry
Vincentio M. G. Stages
Katharine Stuart Beebe
Petruccio Mr. Hanford
Gremio Paul Anderson
Hortensio Irving Knight
Tranio Henry Collins
Blanchetta Harold Pike
Gremio William J. Shaw
Pedro John G. Davis
Nathaniel John G. Davis
Gabriel Gilbert Girth
Gregory Collins Guy
Adams G. W. Bridges
Walter Shannon Lydne
Ralph Walter Lydne
Ralph Walter Lydne
Peter Henry Graham
The Cook Wren T. Nash
A Teller Dushane Clouds
Latharine L. W. Browning
Katharine Wren T. Nash
Blanchetta Mary Dushane
Curtis Emma Harner
A Widow Lucy Garth

Mr. Hanford's version is in four acts and was handsomely staged. Curtain calls were numerous. Miss Grantly, a charming actress, shared honors with the star. William J. Shaw and Marie Dushane deserve special mention.

AARONS, BANKRUPT.

Alfred E. Aarons yesterday filed a petition in bankruptcy in the United States District Court, with no assets and liabilities of \$27,597. There are 215 creditors, some of whom, with the amounts due them, are: Richard Carle, \$3,000; David Lewis, \$4,000; Max Knauser, \$1,300; Lydia West, \$900; Queenie Vassar, \$375; Ethel Gordon, \$300; Temple Tate, \$500; Harry Corson Clarke, \$450; Carolyn Heustis, \$105; Madame Tortojada, \$1,600; Josephine Hall, \$450. Besides these there are nearly two hundred other persons and superannuaries who did not receive their salaries.

BLANCHE WALSH AS JANICE MEREDITH.

Blanche Walsh has decided to use Janice Meredith as the vehicle for her tour the rest of the season. Miss Walsh last week secured, through her manager, George Bowles, the Western rights to the play from her manager, Frank McKee. She closed her tour in *Joan of the Sword Hand* in Buffalo last week, and will open in Janice Meredith in Cincinnati next Monday.

MUSIC NOTES.

Sorrentino's *Randa Rossa* has just finished a very successful engagement at the Pittsburgh Exposition, and has gone to Indianapolis for a short engagement.

Alfred Brower will make a concert tour this season, under the management of the Charles L. Young Amusement Company. Miss Brower is only eighteen years old and a native of Chicago. She studied in Paris and won success in concert there.

The vocal department of the Woman's Philharmonic Society will hold the first meeting of the season at Carnegie Hall Thursday evening. "Does the Performance in English of Grand Operas Tend to the Advancement of Art?" will be the subject for discussion. Miss Maude Craig will open the discussion with a paper in the affirmative. Miss Lily A. Place will reply with a paper in the negative. An interesting musical programme will follow.

THE HARP.

That there has been an unusual interest taken in the harp of late is evidenced by the fact that there is a large and increasing demand for harpists as soloists at music festivals, grand concerts and in the better concert companies, as well as in orchestras. Clara Murray, the eminent harp soloist, and one of the best and most successful teachers of the harp in the country, says there is a position for every one who thoroughly masters the instrument. Among her pupils who have secured desirable positions are the following: Walter Steiner, of the Chicago Orchestra; Louis Franco, Chicago Symphony Orchestra (Adolph Rosenbecher, conductor); Miss Lowe, with the St. Louis Symphony Orchestra; Miss Cole, with the Kansas City Orchestra (Carl Busch, conductor); Alice Martin, with the Boston Symphony Orchestra; and Alice Smith, with the Fadedette Woman's Orchestra, Boston. Miss Morris, another talented young pupil, has just been engaged with the La Vallée Trio (concertists), playing at Boston four until May, and July 1 in Paris. In August in Brussels and September, then twenty-four weeks in England. Clara Murray has a beautiful studio in the Lyon and Holly Building, Chicago.

LONDON.

Sousa's Entry and Irving's Departure—Gawain's Gossip.

(Special Correspondence of The Mirror.)

LONDON, October 5, 1901.

Enter Sousa to England. Exit Irving to America. To put it more fully, your famous "Washington Post" man duly arrived upon these shores on Thursday, and was on Friday afternoon lavishly lunched at the Trocadero; and on Friday night gave his first London concert at the huge Albert Hall, with a huge success to match. To-night (Saturday) Sousa and blithe big band (recovered from sundry interviews) repeat their mammoth musical dose at the same place, and this afternoon, just to show that there is no ill-feeling, the Moore-and-Burgess-Mohawk Minstrels will, at St. James' Hall, produce a new apropos skit, entitled *Susan's Band*; or, *Washing Done Post*; and a Liberty Belle on a Merry Key. Of this travesty, which in its very title betrays the punsome pen of these minstrels' big-built interlocutor, Harry Hunter, more anon. In the meantime I may tell you that other travesties are in preparation, and that certain would-be wags are already asking. Why, if Sousa is the March King, he should wait until October before he landed? (You are requested not to electrocute the writer; he is only repeating what he hears. Or, shall I confess, what he expects to hear?)

The aforesaid Irving, who was among Sousa's welcome yesterday, will in the course of the next hour or two embark for your hospitable shores from Tilbury, per the Atlantic transport *Minnehaha*. Sir Henry (whom some of us will presently accompany as far as Tilbury) is, I know, delightedly looking forward to being with you all again. He carries with him a splendid repertory, including his wonderful *mise-en-scene* of the said-to-be Shakespeare's *Coriolanus*. On his return to London Irving will revive *Faust*. In this, as I was the first to tell you in print, Ellen Terry will not again play Margaret. That character will, in all probability, be enacted by your sweet citizeness, Fay Davis, who continues to score again as the naughty Iris in Pinero's great new play, which is drawing magnificent business to the Garrick.

Iris and its author continue to be much discussed by public and press, some hailing it as a great moral lesson, and others roundly qualifying that description by putting "in before the moral." You know that I, after deep examination of the play, incline to the former view. During the week certain journals have "discovered" what all of us who know Pinero know years ago—namely, that he is descended from a Hebrew-Portuguese family, who were all Sephardic Jews.

Another theatre which is doing enormous business is the Lyceum, where Sherlock Holmes, as played by Gillette and Company, has so caught on that Gillette and Frohman have extended their lease of the theatre until next January. Moreover, they are organizing three touring companies for the play.

We have only had one West End production this week, because all the others have been postponed. This one was Walter Reynolds' adaptation of Ouida's story, "Wanda," produced by Manager Frank De Jong at the Princesses last Monday, and this play, strong in some parts but weak in others, has already caused a deuce of a Schlemazel, as they say in the Yiddish language.

This "Wanda" adaptation, called *The Sin of a Life*, and powerfully played as regards the three principals—namely, Charles Warner, Cooper Cliffe, and Kate Rorke, had no sooner appeared than Ouida herself sent a characteristically volcanic letter to the papers to state that the adaptation had been made without her permission. For this she called all concerned all sorts of nefarious names.

To this denunciation Adapter Reynolds promptly replied, showing that he had long sought to obtain an interview with Ouida; that no one could trace her; that when she had been traced she made no sign in answer to letters, and that eventually the publishers of the story, who hold all the rights thereof, not only gave him permission, on consideration of certain payments, but also undertook to protect him from all pirats. The publishers have borne out Reynolds' statement and denounced Ouida for interfering. Wherefore we may presently expect quite a nice little boiling kettle of literary and dramatic fish.

You will be glad to hear that the respective new baby-girls just presented to their respective husbands by Gertrude Elliott (Mrs. Forbes-Robertson) and Evelyn Millard (Mrs. J. R. Coulter) are growing strong. You will, however, be sorry to learn that the popular musical play actress, Kate Outler (Mrs. Spence Ellemson), has just lost her beautiful little baby after two days' illness.

To-day's *Music Hall* contains a series of letters from such American favorites as Colby and Way, Charles Warren, and E. G. Knowles, on the so-called revival of "boeing" among English first-nighters. The whole affair, however, has been exaggerated. There has just been produced at the Vaudeville in front of Sweet and Twenty a new adaptation by J. C. Buckstone of Dickens' "Christmas Carol." It is called *Scrooge*, and it went splendidly. Seymour Hicks, scoring as Miser Scrooge, and your Holbrook Bilan doing especially so as Marley's ghost.

At the moment of writing much consternation is rife, owing to the sudden determination of our Lord Chamberlain to close certain West End and suburban theatres in three months from this date unless they are made safer. There is going to be considerable trouble during the next few days concerning this suddenly sprung ukase.

THE CANNIBAL KING.

Ed. H. Lester will, early in November, star *Ed Cole*, of Cole and Johnson, in *Will Martin Cole's* musical comedy, *The Cannibal King*. He will be supported by Abbie Mitchell and a picked company of forty colored performers. The company will carry a carload of scenery, and will be handsomely costumed. Mr. Lester has for some time considered the possibility of the success of this style of entertainment. The many requests from managers for Mr. Cole, owing to the impression created on the funny tramp, and his famous "chicken" song in *A Trip to Coventry* during the past four seasons, led to the venture in *A Cannibal King*, the part which he will play, has been specially written to suit his style and mannerisms.

AGNES BURROUGHS IN EAST LYNN.

The second annual tour of Agnes Burroughs in *East Lynn* began at the Harlem Opera House, New York city, last week. The principal New York talent endorsed the dramatization, Miss Burroughs, the company, and the accessories. Miss Burroughs is now in booking first-class houses. Managers should send in their open time as quickly as possible.

Robert Rogers and Louise Mackintosh say



THEATRES AND MUSIC HALLS.

Keith's Union Square.

Macart's assorted trained animals top the ticket in their variegated stunts. Other numbers are provided by Katherine Bloodgood, Hall and Halsey, the Maxwell Quintette, Dick and Alice McAvoy, Forrester and Floyd, Koler and Hans, Rita Mario, Kennedy and Quatrell, Fred Stuber, the biograph, and the stereopticon.

Tony Pastor's.

Kat M. Willis is the week's topline. Others on view are Jules and Ella Garrison, Kelly and Violetta, Josie and Willie Barrows, the three Westons, George Austin, Vernon, the Favette Sisters, Dely and Devere, Clark and Gilmor, McCune and Grant, Shair and Kessner, Wilbur Ames, and the vitagraph.

Proctor's Fifth Avenue.

A contingent of the Proctor Stock company revive What Happened to Jones. In the vaudeville list are Irene Mackay, the Mathisons, and Thomas Nast, Jr.

Proctor's Twenty-third Street.

My Friend from India is presented by members of the Proctor Stock company along with vaudeville specialties by Harry Brown, Adelaide Leeds, and the balalauschka.

Proctor's Fifty-eighth Street.

Shadow moves up from the Fifth Avenue to startle the hostesses this week by his marvelous feats of strength. Other vaudeville features include Emma Lyons and C. W. Littlefield, while a section of the Proctor Stock company offer Turned Up.

Proctor's 125th Street.

Pilar Morin in Madame Butterfly and the playlet, Her Last Beloved, are last week at the Twenty-third Street, are accompanied by vaudeville specialties.

Weber and Fields.

The stock company continues in the burlesque, Holly Tilly, along with incidental travesties on Diplomacy and Madame Butterfly. The bill will soon be further enlivened by other brief travesties on A Message from Mars and The Second in Command, with, perhaps, a shy at The Bonnie River Bank.

Harty and Seaman's.

Williams and Walker and their company are seen this week in a new edition of their last season's success, The Song of Hans. The stars are offering a number of new songs and the best features of the turn that they showed in vaudeville during the summer, while they are backed up by a capable company and a chorus of fifty.

THE BURLESQUE HOUSES.

Mixers' Bowery.—Sam Devere's company are singing the patrons this week.

London.—Howard and Emerson's company, seen a fortnight ago at the Bowery, are providing the entertainment.

Mixers' Bowery Avenue.—The Majestic Burlesque present the week's attraction.

Olympic.—The Victoria Burlesque have moved up town for a week.

Dowry.—The Broadway Burlesque are rejoining the customers of Fourteenth Street this week.

LAST WEEK'S BILLS.

Keith's Union Square.—Paul Cingovall played the last week of his lengthy engagement with the same unflinching success and again hypnotized the patrons by long so many seemingly impossible things, he giving a few new tricks all equally astonishing, and got away with the chief hit of the season. Theodore M. Brown and Miss Rothwell presented for the first time here Mr. Brown's own sketch, A Girl of Egypt, which proved immensely enjoyable and introduced a new and rather startling illusion. The story, which suggests more or less Pygmalion and Galatea, Nala, The Girl in the Moon, and Pat and the Gods, tells how Paul Corinax, a young man of today, arrived too early for an appointment at the studio of an artist friend. To kill time, Paul sits about examining the various odd articles that his friend has accumulated, these including, among a lot of other debris of ages dead and gone, a handsome mummy case, which, obviously, must have contained the mortal remains of some person who had been so high once on the banks of the turquoise Nile. Paul thinks that a drink would not be amiss, and he digs out a bottle of whiskey, which he goes to place upon a ponderous table with a top of polished oak that stands almost in the centre of the stage, and is, apparently, quite away from any possible means of unobscured approach. He decides that the oak should be covered with a few drops of whiskey should stain its shimmering smoothness, and so he borrows a cloak from a lay figure at one side and throws the cloak over the table. Leaving to get the whiskey bottle, he turns to see in infinite surprise that the cloak is moving, gradually unrolling, from the table. He believes that he needs not a drink when such things can be seen. The cloak keeps on rising in pyramidal shape until, being tossed away, it reveals the figure of a beautiful girl. Paul is gaudily astonished. The lady explains that she is no other than Isis, a Nile princess of the olden dynasties, and that he, Paul, is the man that she loved three thousand years before. He denies the soft impeachment, but there is no getting away from Isis. She is perfectly sure about it. Much dainty comedy follows, very like to that in Patric's The Girl in the Moon. Isis dances prettily to convince him of her actuality, and finally she enters the mummy case. Dashing toward the case, Paul throws open the door, but no one is inside. The case is as empty as a box-office on Christmas Eve. And then comes a playlet. The mummy, with the sword, is by Guter and Morin, included a hand-illuminated drop showing the Sphinx and a scene which was faded at the ending.

Mr. Brown and Miss Rothwell both acquitted themselves admirably, and the dancing of the latter was very graceful indeed. But the remarkable feature of the act was the table illusion, which, with patent already applied for, mystified every one. It was done in full light, and the table, from out of which Miss Rothwell apparently emerged, looked perfectly solid and intact after her appearance. No doubt the explanation is simple when one knows it, but it puzzled the Keithites completely last week. The sketch should prove a magnetic oddity for any vaudeville house. The Three Demands held over for another week, their last here, and repeated their previous success. Katherine Bloodgood, contralto, sang on Monday, but subsequently closed because of indisposition. Cook and Soara was a tremendous reception for their happy commingling of music, comedy and acrobatics, and Cook earned a big hand for his remark, "I see that Andrew Carnegie is running for Mayor of New York," the which is certainly the way it looks judging by the campaign banners. Street Barnes recorded a prodigious hit in his capital given songs and his bright, clever talk. Pete Baker disbursed agreeable German comedy business; the six Balchbreds went fairly well in a variegated turn that Bob Cole had staged; and the rest were Hill and Whitaker, Mason and Francis, the Three Celosias, Eddie Mack, the biograph, and the stereopticon. Business, immense.

TONY PASTOR'S.—Rene and Richards topped the list in their lively and always popular acrobatic, many of which are new and distinctly original, although some of the accompanying comedy is not of a sort to create any wild excitement. The Broadway Trio—James and Marshall Johnson and Gusie Holston—did their act in the Star's Room, which scored very well, and was highly enjoyed by the patrons of the Temple of Pastor. Joe and Nellie Deane came back again after another brief absence, and repeated their earlier immense hit in An Humped Lunatic, in which the capital comedy work of one and the beauty and grace of the other never fail to win enthusiastic calls. Julian Rose reappeared to do his Hebrew monologues to unanimous approval, and he had some new jokes that were both clever and timely. Harry and Elmer Deane and drilled with their accustomed skill and liveliness to much applause. J. Knox Gavin and Jennie Platt offered once more their thoroughly enjoyable act, The Gypsy Queen, which they have ornamented by new and tasteful costumes and a more elaborate setting. There is no other act like this one, and the players sing and act excellently. It always pleases the people. The Dancing Howards were in much favor for their truly remarkable display of technical skill, ability, wit and De Vaux put in their most musical act; Cogan and Bacon offered A Trump's Vial, and the other numbers were contributed by Mitchell and Maroon, Barton and Barton, Hammett, and the perennial vitagraph. Business, capacity.

Proctor's Fifth Avenue.—At this theatre a section of the Proctor Stock company moved up from the Twenty-third Street Theatre and presented Turned Up. What honors were going were carried off by Winifred Bonnell as Babina Medway. Before the play the ancient farce, A Quiet Family, was resurrected. It was and indeed to recall the days of Burton, Blake and Tools upon an occasion which seemed to indicate that the spirit of old comedy is dead. Monsieur Jacques likewise was acted. After an absence of six years from America, Eugene Anderson, the clowning man, came to the Proctor circuit at this theatre. He is provided with elaborate and suitable scenery, effective settings and a cohort of experts, dressed in Roman garb. In the first part of his act the lights are turned out, the tableau curtains are drawn aside, and Shadow, basking in the glare of a spot light, is seen upon a pedestal, where he does some pretty posturing, thereby showing his remarkable muscular development. In the second part he lifts of various things and all together weigh from seventy-five to two hundred pounds. Shadow introduces a very affable white horse, on which he lifts from the stage his one hundred and thirty pound and two hundred pound weights, but the cheerful equine deserved credit for supporting both Shadow and the weights. With one hand Shadow tosses a Roman sword aside the horse, and the horse excites amid tumultuous applause. The final stunt is very good and consists of Shadow's containing with his hands and knees the combined weight of six hundred pounds in metal and of five men. Shadow was in high favor with the audience and doubtless will prove a strong feature of the vaudeville end of the Proctor bill. The Hansons entered upon their fourth and last week, offering Phosphorol, or The Village Barber, and were ably assisted by a portion of the stock company, including Beeton Madford, H. M. Herbert, Flo York, Maud Carey, and August Helgert. Fred W. Dunworth cleverly manipulated coins. Thurman did some clever tricks with cards. Hoher and Mann offered German jokes and satirized old stories. The Masses juggled successfully, but their comedy work was sadly lacking in humor. James Dunn gave a whole bunch of clever imitations that were good and highly appreciated by the audience. Cecilia Rhoda, in a tapestry gown that revealed beautiful gleaming shoulders, warbled some popular melodies. Charles Fox offered a talented and dyspeptic monologue. The travel views were again to the fore, and are now as well known that the ignorant may traverse Europe without the aid of a guide book or an interpreter. The balalauschka projected some fetching views. Capacity business.

Proctor's Twenty-third Street.—Madame Butterfly was revived last week by pretty nearly the same cast seen at the Fifth Avenue during the latter part of the play's run there last season. Pilar Morin was once more thoroughly delightful in the title-role, to which she brings some effective points that her predecessors had not made, and which is altogether a supremely charming portrayal. Lewis McCord was admirable in Claude Gillingwater's original part of the consul, and there were capital performances by Rankin Durrell as Lieutenant Pinkerton, Wendrop Saunders as Yamadori, E. F. Willis as Nakado, Bertha St. Clair as Suzuki, Mary MacKenzie as Kate, Little Ray as Trouble, and Harold Blake and Mortimer Lee as the servants. Again the beautiful scenery and the wonderful light effects were high in esteem, and it is safe to predict that the powerful little drama will enjoy an immensely successful career over all the Proctor circuit. Another revival was that of William Holman's excellent comedy, Her Last Beloved, which Frederic Bond used to do in vaudeville. This was capably enacted by Mr. Durrell, Mr. McCord, Mr. Willis, Mr. Saunders, and Miss MacKenzie. The vaudeville end

showed C. W. Littlefield in his familiar imitation of Ed Gray in his excellent specialty, Gardens, West and Little Sunshine in a fair song and dance act, Les Bonhommes, Howley and Leslie, Frank Brown, the balalauschka and the travel views. Big business.

Proctor's Fifth Avenue.—A slice of the Proctor Stock company presented The Great Unknown, and the charming curtain-raiser, All's Fair in Love. Vaudeville offerings such a week earlier at the Fifth Avenue were in evidence, the Florens Troupe in their wonderful acrobatic work being the feature of this end of the end. Harry Brown's clever comedy work was deservedly popular, and so was Harry Le Van's black-face act, which is decidedly good. The Morrissey Sisters were in favor with their songs and dances. The views of travel and the balalauschka scope filled in the rest of the bill. Business good.

Proctor's 125th Street.—A contingent of the Proctor Stock company presented The Man from Mexico and The Cape Mail, while the vaudeville department offered Jacques Innamorato, Thurman, the balalauschka and the views of travel. Good business.

HURTIG AND SHAMON'S.—Williams and Tucker in Shiny's Finish were the favorites. Josephine Sebel's songs, that included what appears to be a winner entitled, "Mary, Dear, Don't Worry," were considered in her always jaunty style. Miss Babal also scored in an imitation of Andrew Mack. Midgely and Carlisle in After School got their share of appreciative applause. Wrothe and Wakefield succeeded in making themselves becomingly ludicrous. The Pony Ballet was an enjoyable number. Jordan and Crouch, Burke, Moller and Teller, the Todd Judge Family, and Hampton's dogs, monkeys and cats were also in evidence. Big business.

WEBER AND FIELDS.—It was the same old story of packed houses that greeted the favorite comedian-managers and their perennial company. Changes continued to be made in Holly Tilly with its interpolated travesties on Diplomacy and Madame Butterfly, while the new jokes that were generously contributed all seemed to score with double force. The wails of the gay playhouse fairly bulged out with the crash always within, and the programme went on making itself felt as one of the very best that Weber and Fields have yet presented in New York's most typical theatre.

NEW YORK.—The last week of the long run of The King's Carnival, Supper at Sherby's, Marwig's ballet, and vaudeville by members of the stock company drew very large audiences, and the people will be more than glad to welcome the return of the popular players later on. Florencia has been switched from the Casino to this theatre for a long engagement, beginning this week, and orchestra prices are raised from 50 cents to \$1.

The Burlesque Houses.

DOWRY.—Edmund Hayes and company appeared last week in a travesty on David Garrick and an elaborate edition of A Wise Guy. In the burlesque portrayal of David Garrick Mr. Hayes was subtle and genuinely artistic, running the gamut of low comedy and serious personation. Of course, A Wise Guy is a part that is almost lived by him on the stage, and he was as funny as ever in it. Among those who supported him admirably were John McVeh, Adèle Palmer, and Katie Hayes. The musical numbers were most acceptable, and singing, dancing and costumes were pretty and effective. Large house.

MIXER'S BOWERY.—The Olympia moved down from the Eighth Avenue and repeated the programme seen a week earlier on the West Side.

LONDON.—The Victoria Burlesque entertained large delegations of Boverytians and others.

MIXER'S BOWERY AVENUE.—Al. Berrow's company were seen in the bill that they had shown before at other local theatres.

OLYMPIC.—Clark's Royal Burlesque went up from the London and put in a prosperous week in Harlem.

ERNEST HOGAN'S TALLY-TO PARTY.

Edward March writes to tell about Ernest Hogan's tally-to party on Oct. 1, when "the unbleached American" invited the people playing in the bill with him at the Olympic, Los Angeles, for a drive. The following were in the party: George W. Leslie, March and Bartlett, Mr. and Mrs. J. Aldrich Libbey, the Misses DeLancey, Walter Caryl, Stella Lee, and Minnie Lee. They drove to Pasadena and visited the orchard farm, a remarkable object, and of course all the girls got the real feeling. They went through "Lucky" Baldwin's 55,000 acres of orange land and had dinner at Oakland Ranch, a beautiful spot, situated in the mountains. On Oct. 2, as a token of their good feeling, the guests presented Mr. Hogan with a fine match safe with all their names engraved thereon.

A REMINDER OF MILBURN.

Many old theatregoers will remember "the Great" Milburn, who appeared at the old Globe Theatre in Broadway many years ago. Milburn was a famous singer of topical and serio-comic songs. Memory is refreshed concerning him by the appearance on the Keith circuit of the eight English Bows. This act belongs to Milburn's son, who is a vaudeville leading agent in London, and the naturally lady-like character of the eight Bows is the wife of Milburn. This is her first visit to this country since she accompanied her husband here in 1888. The Great Milburn, now a gray-haired man, is still performing in London, where he occupies the same place in the hearts of Englishmen that our own Tony Pastor does to Americans.

ONE MELROSE DISAPPEARS.

One of the three Melrose Brothers, billed for last week at the Bijou Theatre, Richmond, in their acrobatic act, disappeared last Wednesday, and his whereabouts were unknown to either his brothers, the management or the local police. The disappearing Melrose, the smallest of the trio, left in his dressing-room his stage wardrobe and sundry other articles, while at his hotel was found his hotel trunk, apparently locked. Exhaustive search by officers and police failed to reveal any trace of the missing man, and the two remaining Melroses, canceling their engagement for the remainder of the week, came at once to New York to look up the long lost brother. At latest report he had not yet been located.

ADELAIDE HERRMANN HOME AGAIN.

Adelaide Herrmann has returned to New York after a successful engagement at the Wintergarten, Berlin, and will run for a few days before commencing her Winter season here. She has brought many novelties from abroad, which she will introduce in her forthcoming engagements, together with magnificent new scenery and costumes, making one of the most elaborate and attractive acts yet produced in vaudeville. Her stay in the States will be limited, as she must return to fulfill important contracts in London and the continent. Madame Herrmann, in her new act, will make three distinct changes, and in introducing her new illusions each gown will be more gorgeous than its predecessor.

TON LEWIS AND SAM J. RYAN IN STOCK.

Tom Lewis and Sam J. Ryan closed a two weeks' engagement at Hyde and Bohman's, Brooklyn, on Oct. 12, and opened a stock engagement at Hyde and Bohman's Folly Theatre in the same city yesterday. Messrs. Lewis and Ryan, who are the leading members of the company, will be seen in their repertory of sketches and will also take part in the weekly shows that are to be part of the gallery of the house.

MADAME BUTTERFLY.



Photo by Morison, N. Y.

Mila Pilar Morin is filling an extended engagement on the Proctor circuit, playing Cho Cho San in David Belasco's beautiful production of Madame Butterfly. Mila Morin achieved a distinct artistic success in the same role last season, when the pathetic little tragedy had such a long and prosperous run at the Fifth Avenue. Her re-engagement for this season is a tribute to her abilities, and her success is continued. She comes of noted Spanish-French ancestry, Mila Morin being the only member of her family who has ever appeared upon the stage. Her artistic training was gained in the Conservatoire of Paris, where she took a complete course in pantomime and won her first success in that line upon coming to America. That was in 1891, when she was a most beautiful pantomimic production. Since that time she has broadened her scope materially, first by learning the English language so thoroughly that she speaks and writes accurately. Once having mastered our language she took up English plays and has starred in several pieces. It was her good fortune to have appeared in France in a Japanese tragedy entitled in Old Japan, and that initiation brought to her an experience which has served her well in the interpretation of Madame Butterfly. She is a beautiful woman, accomplished in many arts, and has become thoroughly Americanized through active participation in our theatricals.

VAUDEVILLE DOINGS IN GERMANY.

Harry Houdini, writing from Hanover, Germany, under date of Sept. 26, has this to say of vaudeville matters over there: "Vaudeville is booming, all houses are now running, and all are doing well. To keep in line with the Managers' Association Germany the German artists have started the Artists' Verein, and how we have the German agents combining. Among other clauses that they have made public is that they wish to only get 6 per cent. out of the 10 per cent. that all performers pay to agents. At the present time the managers take 5 per cent. of the commissions. All over Europe artists must pay 10 per cent. to agents. In fact, it is understood that managers are to have 5 per cent.; and I know of cases where the competition has been so keen that the agent has been satisfied with 2 1/2 per cent. Agents work in Germany very differently to the American agents. Instead of the performer running after the agent, the agent runs after the actor—that is, if you have a looked-for act; and should you do an act that is not in demand, or you have not made good, every one in Germany knows it, and every one knows the salaries that are paid to acts. I would bet that by asking any agent he could tell you how much each and every act draws, and he also tell you how long you are booked, and tell you what managers are to get. This is not an exception, but it is the rule. No sooner does an act land in Berlin than all the agents will call and see you, ask you for exclusive agency, and then wait for your opening. If you are a hit you do not need to advertise the fact, it will be known all over Germany in a night, as all agents wire to managers. If you are a "freak," the same agents will send telegrams to their chief booking places that "So-and-so amounts to nothing." I know several cases wherein the agent was given a contract to deliver to an act, but he first looked up the act, and if he did not think it a hit he would not deliver the contract. Managers and agents all over Europe to report on acts. When I was in London at the Alhambra, before I came to Germany, the Wintergarten sent Carl Ed Pollak, one of the principal agents of Berlin, to sign me for Berlin, and sent along contracts. But he waited three days before he gave me the contracts. Here, when you are booked, you sign a contract and when you are booked, you sign a contract and when you are booked, you sign a contract. When an agent books an act that does not make good he is blamed for the booking, therefore the agents work very carefully, so to book a failure in a big house means to lose hold, and you cannot book another act for a long time to come. All agents try to get you to sign an open contract, whereby you can be closed after three days, but I advise every performer to make all such clauses and take only the safe contract. Many a good act has learned in error that their contract gave the manager the right to throw them out after fifteen days' work, when they really came for one month. You can borrow money on a safe contract. Among American acts at present over here are the Two American Panteras in Moscow, and Chester Johnston, the cyclist, who opened at the Neue Circus, Paris, and made a decided hit. On the same bill is the latest illusion, the Mysterious Half Lady, who first comes out in lights to show that she really has two real extremities and then gets into a balloon-like affair and sails around the audience and has to all appearances only half a body. There are no mirrors used, as she is simply on a flat board, and it is impossible to see them. How is it done? That is the question. At the Olympia are to be found Henri French, the Russian, and Ada Colley. At the Cirque Medrano the Hoopers are billed. The Hoopers are in Chamunda, Tony Fernandes and May are in Lagneta, Staley and Strick are at the Flora, Amsterdam. The Pantner Brothers are on the bill with me this month, and have added several new tricks to their act, as they are now a trio, a young couple having joined them. In my position for the police here last Tuesday was put into a straight jacket, and it required over seventy-eight minutes as I managed to release myself. I have obtained a certificate from Count von Schrewen, police president of Hanover. There are the usual imitation Houdini acts at opposition houses. Up to the present time none of them have gone to the police to be tested as I have. James C. Ward, wire walker, is booked in Germany and will shortly begin a tour of Europe. T. Nelson Down, now in England, will make common return before long. He has made quite a name for himself, and to play nature does in Germany means a good deal. Herbert Thornton has returned to London, where he opened at the English. Herbert opens at the

[illegible]

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Advertisement called Bryan's Comedians in pirating Will's wife, playing it under the title of *A French*.

Frank H. Bernard, 435 North Curry Street, Baltimore, Md., writes sketches to order at reasonable rates.

Lola Morrice has resigned from the Gotham Theatre, 107 West Broadway, and is at liberty for stock and good comedies.

OBITUARY.

Lillian Constance Rogers died at the home of her mother, Mrs. J. C. Rogers, at 107 West Broadway, on Tuesday last of acute Bright's disease. Miss Rogers had been ill for a long time, and early in September went to the mountains in a vain search of health. Miss Rogers was born in Manchester, England, where her father, the late Captain Rogers, was manager of a theatre, and her mother, the late Katharine Rogers, well known in this country fifteen years ago, played leading roles. Mrs. Rogers was brought to this country to originate the part of Galatea at Wallack's theatre. She at once became a favorite. Her daughters, Eleanor Morretti, Lillian Rogers, Katharine Florence and Violet Rand, have all made names for themselves here. Lillian preferred private life and quitted the stage soon after her mother's death. She was the friend of Miss Adams, who was devoted to her, and when Miss Adams decided to star she insisted upon Miss Rogers travelling with her as a companion and understudy. Miss Morretti nursed her faithfully till the end came. She was buried from the home of her mother, and the house was literally filled with flowers sent by her many sorrowing friends. The funeral, which was strictly private, occurred on Sunday morning. The remains were interred in the family plot at Woodlawn Cemetery beside those of her mother. Miss Rogers was twenty-eight years of age.

A. G. Baldwin (Albert Baldwin Graley) died at Curry, Pa., on Tuesday, Oct. 1, of chronic disease. He was born on May 25, 1864, at Greenwich, Conn. He entered the profession fifteen years ago in a musical act as a member of the team of Baldwin and Bishop, playing the leading vaudeville houses and successfully touring with some of the best minstrel organizations. For two seasons he managed the Barlow Brothers' Minstrels with great success. Of late years he was engaged chiefly in concert work with William C. Wild. He is survived by his wife and mother. The remains were buried in Greenwich, Conn., on Sunday, Oct. 6.

William Robinson, a well-known musical director, died suddenly in Ogden, Utah, on Oct. 5, of heart disease. Mr. Robinson was a pupil of the late Sir Arthur Sullivan and for eight years he directed companies in the Gilbert and Sullivan operas in England and America. More recently he was one of the musical directors of the Castle Square Opera company in New York and Chicago. Last year he went on the road with a company that disbanded early in the season in Ogden. He remained there until the time of his death.

M. Loubet, a hasper with the Forepaugh and Wells Circus, after the performance at Paris, Tex., Sept. 30, as the animals were being loaded on the cars, was seized by one of the elephants and after being dashed to the ground was trampled upon. He was picked up in an unconscious condition and conveyed to the city hospital, where he died three days later. His remains were interred in Evergreen Cemetery in Chicago. M. Loubet lived in Troy, N. Y., and he leaves a wife and child.

John L. Doré, one of the Doré Brothers, known throughout the country as "the Bando Kings," died in this city on Oct. 13 of bronchitis, aged thirty years. Of late years his work had been devoted to clubs and society affairs in this city. His parents, two sisters and two brothers survive. Funeral services were held in this city on Oct. 14.

Mrs. J. Clifton Hall, an actress formerly well known, died in this city on Oct. 10, of heart failure. Her husband, James, in his day, led a number of years ago. Mrs. Hall was about sixty years old. Her remains were buried by the Actors' Fund, on Saturday, in the Fund plot, in the Cemetery of the Evergreens.

George Fisher, for five years manager of the Oshkosh, Wis., Opera House, died of typhoid fever Oct. 6. He was thirty-two years old.

Mrs. Charles Koerner, wife of the proprietor of Koerner's Gardens, St. Louis, died in that city after a brief illness on Sept. 25.

Married.

DE DEYN-BRYLLE—Gaston De Deyn and Isabelle Brylle, both of New York, were married at New York, N. Y., on Sept. 25.

MICHAELS-CHAPMAN—Edward S. Michaels and Cora C. Chapman, of Boston, Mass., Oct. 6.

MONTGOMERY-VAUGHN—J. M. Montgomery, of Louisville, Ky., and Virginia A. Vaughn, of Springfield, Ill., Oct. 2.

Weds.

DOBE—John L. Dobe, of New York city, on Oct. 12, of bronchitis, aged 35 years.

FABER—George Faber, of Oshkosh, Wis., Oct. 6, aged 25 years, of typhoid fever.

HALL—J. C. Clifton Hall, of New York city, on Oct. 10, of heart failure.

KOERNER—Mrs. Charles Koerner, of St. Louis, Sept. 25.

LOUBET—M. Loubet, at Paris, Tex., Oct. 5, of heart disease.

ROBINSON—William Robinson, of Ogden, U. S., Oct. 5, of heart disease.

ROGERS—Lillian Constance Rogers, of New York city, Oct. 8, aged 28 years.

THALL—Mark Thall, of San Francisco, Cal., Oct. 12, of pneumonia.

Louise Mackintosh and Robert Rogers engaged.

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energy to the exhausted system.

bar of Commerce 1-5; performance placed 1st
growth.

of Cannon 12; performance placed him
second.

PETERSBURG, VA.—Walter Chase Sept. 30;
good performance; carried tent.

NEWTON, KAN.—Foster Bros' Wild West
Sept. 28; packed tent; good performance.

LAUREL, MD.—Foster and Galt's Circus Sept.
1; carried tent; good tent.

THURELL, TEN.—Amphibian's Gentry's Dog
and Pony Show Sept. 25; and show; large crowd.

GREENVILLE, TEN.—Gentry's Dog and Pony
Show Sept. 10 turned people away; no performance.

FORT SMITH, ARK.—Foster and Galt's
Brother's Circus Sept. 22; good performance; to co-
operate.

LINCOLN, KY.—Bowie's Horse Film Circus
Sept. 29; good show; good performance.

MT. VERNON, ILL.—Gentry's Dog and Pony
Show Sept. 23; large crowd; good performance.

MURPHYSBORO, ILL.—Foster Bros' Wild
West 1 to large and appreciative crowd. The
showing of Annie Oakley, Johnny Baker, and Colonel
Ogle, and the acrobatic performance of the Arabians
drawed general attention.

CHICAGO, ILL.—Foster Bros' Wild West 2;
good performance; carried tent.

CHANDLERBURG, PA.—San Brother's Circus
did not show 29 in the afternoon on account of Presi-
dent McKinley's funeral, but had packed tent at
night and placed.

SAN DIEGO, CAL.—Singer Brother's Circus

LANAR, MO.—Sells and Gray's Circus Sept. 29; good troupe; good performance.

GRAND RAPIDS, M. C.—John Robinson's Circus 7; large crowd; good performance.

LANCASTER, PA.—Wash Brothers' Circus 9; 10; large business; the performance; the circus closed its season, and will go into Winter quarters here.

ASHESVILLE, M. C.—Wallace Circus 7 drew 10 and pleased crowds.

FULTON, KY.—Duffalo Bill's Wild West 5; large crowd; fair show.

WICHITA, KAN.—Singling Brothers' Circus 1 turned people away at afternoon performance, and played to full tent at night; performance interesting and clean; every act in the hands of first-class performers.

WARRENSBURG, MO.—Favore Bill's Wild West 3; good performance and business.

ENID, OKLA.—Singling Brothers' Circus 5; large crowds; the performance.

EL RENO, OKLA.—Singling Brothers' Circus 7, as usual, was well patronized; performance fine.

FORT WORTH, TEX.—Farraguth and Sells Brothers' Circus 2; two fine performances to packed tents.

MARSHALL, TEX.—Gentry's Dog and Pony Show 5; packed tents; fine show.

FORT SCOTT, KAN.—Charles Bill's Wild West 1; good business; fair show.

COLUMBIA, PA.—Wash Brothers' Circus 7; crowded tent pleased.

BOWLING GREEN, KY.—Gentry's Dog and Pony Show 5; to leave at 10 o'clock.

RICH HILL, MO.—Favore Bill's Wild West 2; good performance; large crowds.

TACOMA, WASH.—Pan-American Circus 2; light attendance; small circus; show will winter here.

HAVRE DE GRACE, MD.—Wash Brothers' Circus 5 to large crowds; special features of the show were the "Horse and Rider," the "Horse and the Cable Walker," and the "Circus Artist;" the finest parade and high dive of Captain Louis attracted large crowds.—Editor: Walter L. Main, of the Main City News, Havre de Grace, Md., says Mr. Main is well known that place.

Animal Show 4; fair business; good show. — **Adverse** —
SHERMAN, TEX. — **Peru** and **Sells Brothers'** Circus 1 turned people away; performance but
 over soon here.

NOTES.

A fierce fight between employees of the **Barren** and
Belley Circus, and local citizens occurred at **Louis**
Belgium, on **Saturday**. Several persons were injured.

—♦♦—

Caleb Swan in **Tennison's** **Parlor**, *.

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